Disney News

OFFICIAL MAGAZINE FOR MAGIC KINGDOM CLUB FAMILIES
WINTER 1983/84

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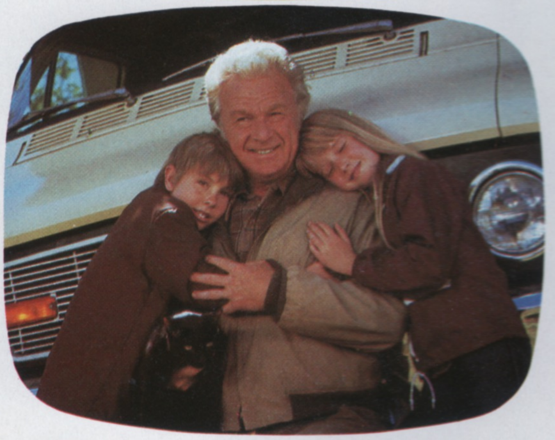

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OFFICIAL MAGAZINE FOR MAGIC KINGDOM CLUB FAMILIES • WINTER 1983/84

Disney News

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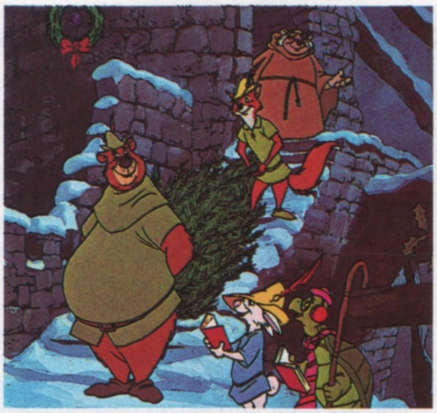

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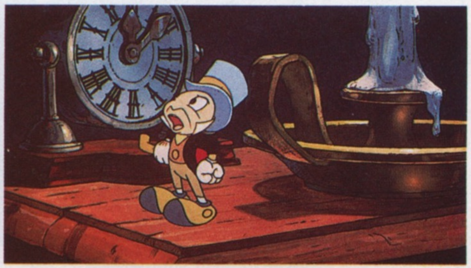

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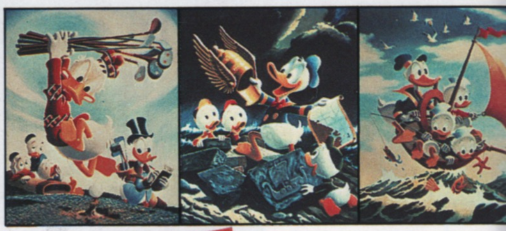
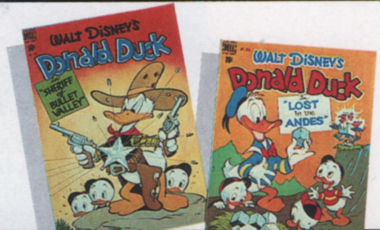
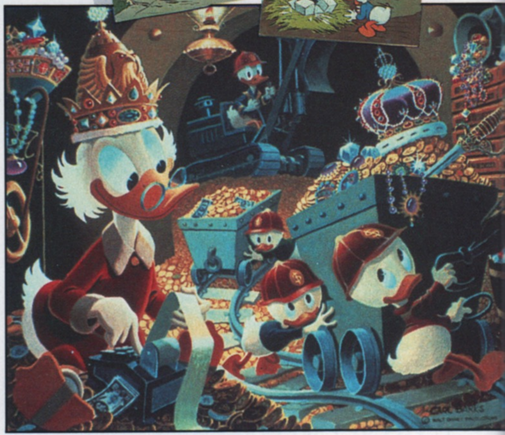
THE CARL BARKS STORY

The Creator of Scrooge McDuck Moves Into the Limelight







By Leonard Maltin

Who is the most widely read contemporary author in the world? James Michener? Robert Ludlum? Guess again.

Who is the most popular artist in the world? Picasso? LeRoy Neiman? Andy Warhol?

This may come as a surprise, but the most popular and widely read artist-writer in the world—by at least one educated estimate—is a man about whom most people have never heard: Carl Barks.

You see, Carl Barks was the author and artist responsible for many of Walt Disney's Donald Duck comic books for more than 20 years (and the creator of that immortal character Scrooge McDuck). Although he retired ten years ago, reprinted editions of his stories are still read by approximately 22 million people every month, all around the world.

Nobody Knew His Name

Bark's obscurity is easy to explain: his name never appeared on any of his work—because artists and writers weren't credited on most comic books. Barks himself was content to work in anonymity for many, many years.

Then in the 1960s, as comic book "fandom" spread throughout the land, a few knowledgeable buffs learned the identity of the man behind the most fanciful stories—and flavorful drawings—in those Disney comic monthlies. Just as Barks was easing into retirement, he began to receive fan letters and invitations to appear at comic collectors' conventions.

In 1971, with a much-reduced work schedule, Barks had some free time and agreed to do an oil painting for one fan who longed for an "original" of his favorite Uncle Scrooge comic book cover. Although he'd never painted seriously before in his life, Barks rose to the challenge—with the help of his wife, Gare, herself a talented artist. He copied the original cover, but decided to paint the ducks in a realistic, three-dimensional style; the effect was startling, but the fan who commissioned the painting was delighted and paid Barks the agreed-upon sum of $150 for his work.

When word got around that Barks was willing to do these paintings, he began receiving other commissions and soon had more than he could fill. The price began to jump as well. By the time he stopped painting the Ducks in oil, in 1976, Carl had finished 122 separate works—and in the years since then, some of these paintings have been resold for as much as $60,000.

Not bad for a little-known artist who, until his 70th birthday, had never tried an oil painting.

At Long Last, Recognition

The Barks saga continues to unfurl: In 1982 he was honored by the publication of not one, but *three* costly books celebrating his work. *Uncle Scrooge McDuck: His Life and Times*, a sumptuous, limited edition (5,000 copies, almost all sold), sells for $159.95 and gathers some of his best comic stories, in oversize, newly colored pages, with notes and comments by Barks himself and a signed lithograph "suitable for framing."

The Fine Art of Walt Disney's Donald Duck is an even more limited run (1,875 books, also nearly sold out), priced at

$200, with reproductions of all 122 Barks oil paintings, along with a biographical essay and the "lineage" of each portrait. And *Carl Barks and the Art of the Comic Book* is a full-fledged book-length study of the Master by a longtime devotee, Michael Barrier.*

The Scrooge McDuck book was the first to reach the marketplace and generated an unusual amount of attention in the press, including feature stories in both *Time* and *Newsweek*. The amount of coverage was matched only by the enthusiasm expressed by each reporter and reviewer. Obviously most of them grew up on Carl Barks's comic books in the 1950s and '60s, and were happy to revisit those comics and find them still so entertaining. Jay Cocks, writing in *Time*, declared that the contents of this book made up "strong evidence that Scrooge and his creator Carl Barks belong in the great mainstream of American folklore."

And one other prominent fan expressed his admiration in a foreword to the book itself. George Lucas, the creator of *Star Wars* and co-creator of *Raiders of the Lost Ark*, calls Carl's comics "a priceless part of our literary heritage."

If this strikes some people as mere hyperbole, all doubt should be erased by an examination of the artist's vintage work.

The Plot And More

In *"Land beneath the Ground,"* Uncle Scrooge begins to worry that his money vault—the size of an entire city block—could be threatened by earthquakes. With "five billion quintuplatillion umptuplatillion multuplatillion impossibidillion fantasticatrillion dollars" at stake, he hires a crew to dig underground in search of fault lines, but these professionals are scared away by the sound of strange voices. Inevitably, Donald Duck and his nephews (Huey, Dewey, and Louie) follow Scrooge into the mine shaft to see what's up—and discover a strange race living miles underground. These goonlike creatures "roll around like balled-up armadillos and talk like movie cowboys," and call themselves Terries and Fermies. Their main sport in life is causing earthquakes, which they do in constant competition. Their next target: a pillar that is the main support of Duckburg!

What storyteller of old could improve upon that for sheer imagination? And how many could complement the basic idea with vivid, funny and very often extraordinary drawings?

This is what makes Carl Barks so special. He poured his heart and soul into every comic book, and it showed. His work-and-picture canvas was the 28-page comic book story. No one used this format more wonderfully than he.

In a recent talk with the artist and his wife, this longtime fan learned just how much thought—and hard work—went into each of Barks's comic creations. It all began with the story, written in longhand on pads of legal-size paper.

The Creative Process

"One of the first things was to think of too much material," he explains, "more than I could cram into the story. Then I had something I could cut down and save the best parts of. Starting with the basic idea, I would try to figure out what my climax would be and then work backwards from there...or get a beginning, then work from the beginning toward the middle, like a weaver working on a piece of cloth, weaving at it from all sides."

One of his principal influences was Elzie Segar, the fabled creator of Popeye. Barks fondly remembers "his storytelling and those crazy characters he would invent. It made me realize what a limitless field you had for thinking up different places and people that your characters could meet. Now these places where Popeye and Olive Oyl went were not the least bit authentic. They were just places that he would invent, but I took my ducks to authentic places, and that's where I differed from Segar."

Barks was a stickler for detail and researched the backgrounds and locations of each story, with the frequent help of *National Geographic* magazines. The irony is he hardly ever traveled himself. "Lord no," he muses. "I never had time, and couldn't afford it."

Barks is uncharacteristically modest about his drawing ability ("I had so little experience, I was just feeling my way all the time"), but he takes great pride in his ability as a storyteller—and story *planner*.

"A lot of the guys have noticed that for so many of my pages I had two climaxes, one at the end of the first four panels, and at the bottom of the page." The reason: "something to cause the person to want to read on further."

After breaking down his story into panels—and miniclimaxes—Barks would spend a tremendous amount of time sharpening the dialogue that appeared in those comic-strip balloons.

"At times I would count the syllables in the words, to make sure that the dialogue would flow like music from one panel to another. The kids noticed that I was using some strange new words every once in a while; they could guess what the meaning of the word was, because of the position in the sentence, but it was one they'd never seen before. Well, that's because I was counting syllables, and that particular word happened to have the right number to cover the exact meaning for which I was looking."

Pretty exacting for a "mere" comic book, but this attention to detail is Bark's trademark. And like any great artist or writer, he kept refining his work up to the very last minute. "Sometimes even after I had the whole thing all drawn and inked I would throw away two or three pages [and start again]."

The Making Of A Cartoonist

The one thing about Barks was that he was never pretentious. He's lived a simple life these 80-odd years—and has just moved back to the state of his birth, Oregon, after many decades in California. He had no particular training for the profession that has brought him latter-day fame. He spent his early years working on farms, ranches, in railroad repair yards, and in a box factory. But something drew him (pun intended) to the field of cartooning, and after a correspondence-school course, he decided to try his luck selling magazine cartoons full-time. In 1935 he went to work for the Walt Disney studio, where he found his niche not as a cartoonist—but as a gag man, specializing in Donald Duck. He was never cut out to be a cog in such a giant wheel, however, and the solitariness of cartooning held appeal for him. So in 1943 he did his first work on a Disney comic book, and before long he was writing and drawing the leading Disney comics—unwittingly influencing a generation of wide-eyed fans.

Though he never minded the anonymity of comic books during his 30-year career in the field, Barks enjoys the adulation that is now coming his way.

"I am pleased that there are so many people who have recognized how much hard work I did to try to make the stories good," he says, "and they must be just part of a tremendous number of other people. For every one who takes the time and patience to write to me, there must be a hundred others who have liked my stories, too, but are not the kind who write letters. So I know I must have millions of fans out there who like my stuff and probably know my name. And it's nice to know that."

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*These three books are available through specialized comic book and comic art dealers.

Fantasies Come True at Disneyland

by Les Perkins

The New Fantasyland

Last spring, visitors celebrated the rededication of the new Fantasyland at Disneyland. Each revised structure in this popular themed land is a masterpiece of architecture and technology, representing an Old World village—with chimney pots, towers and turrets and many fascinating stories to tell.

Come cross the drawbridge of Sleeping Beauty's Castle and step into a fantasy land that time has passed by.

Snow White's Scary Adventures

The foreboding castle of the wicked queen is the entrance to "Snow White's Scary Adventures." Intricate stonework includes images of the heart-and-dagger symbol that appeared on the jewel box the queen gave the huntsman in the original film, "Snow White and The Seven Dwarfs."

We enter through a castle turret and come upon a cobwebbed area of the queen's dungeon where she keeps her magic potions. Etherial voices of disembodied spirits and the mysterious shadow of a raven warn us to turn back. In the distance we hear the queen, disguised as an old hag, recite her incantation for the poisoned apple.

The warmth of the friendly dwarfs' cottage in the forest glade and charming music from the motion picture invite us to board ride-vehicles that take us inside the cottage to a party for Snow White. Soon, however, we re-live Snow White's fright as the evil queen chases us with a *nice, juicy apple*, freshly brewed!

The same care and attention to detail that went into bringing the Disney classics to life visually, were also given to the sound tracks for this new attraction. A fanciful cuckoo clock in the dwarfs' cottage was hand-carved exactly from drawings used in the animated feature. The WED sound effects designer re-created the film sound of a frog croaking the hour while tiny squirrels strike the seconds on an acorn.

"Snow White's Scary Adventures" uses music in a new way for a Disneyland ride-through adventure.

"We scored the attraction like the film, synchronizing dramatic music with show animation in many scenes to heighten the emotion of our story point," explained the audio director. "For example, when Snow White ran through the forest in the film, the music quickly expressed her imagined terror. We used portions of that same music, taken directly from rare 1937 soundtrack reels, for the Fantasyland frightening-forest scene."

Bavarian Charm - Fantasyland's Newest Adventure

The path to "Pinocchio's Daring Journey," winds in and out of a charming Bavarian Theater. Now and then, one catches a glimpse of ride-vehicles, that feature images of Jiminy Cricket, Figaro and Cleo, gliding past the story mural.

Pinocchio is the puppet who has been magically brought to life and is trying to find his way in the world. We find him first on stage singing, "Hi diddle dee-dee, an actor's life for me." But Pinocchio and Disneyland guests become captives of the evil entrepreneur Stromboli who plots for his own advantage.

The Blue Fairy provides an escape and Jiminy Cricket attempts to guide us home. But instead, Pinocchio tries the easy life on Pleasure Island and learns that a life of fun-and-games carries a high price to pay. We encounter many dangers before finding the comfort of Geppetto's home.

Many guests have commented on the beauty of this new attraction. "We've employed a much more sophisticated use of black-light paint for illusions of depth and mood lighting," explained the art director. "Paint that glows in the dark was often overused in the 1950s because it was new. By contrast, our Pleasure Island scene contains probably the most refined black-light treatment ever used anywhere in the world."

Where music was newly recorded for the Disneyland attractions, the Disney music director researched and utilized score sheets from the original films.

The version of "When You Wish Upon A Star" heard in "Pinocchio's Daring Journey" was re-created from the same orchestral and choral arrangement that was used to back up Jiminy Cricket's singing at the beginning of the film. One of the singers for the new session was part of the original chorus when the song was first recorded in 1939!

After the Daring Journey, many guests pay a visit to Geppetto's Toy Shop, which features fine porcelains and metal sculptures. One-of-a-kind handcrafted clocks on the walls and the splendid oak cabinets suggest that the kindly woodcarver has been hard at work.

All that excitement is bound to work up an appetite, so the nearby restaurant, hosted by Sun Giant, offers a relaxed meal in a quaint Bavarian atmosphere. Counter-service items include *The Toymaker*, a Bacon-and-Swiss Cheese Burger with French Fries.

A Carefree Excursion

Guests enter "Mr. Toad's Wild Ride" through an iron gateway that opens into the stately gardens of an elegant manor house—the country estate of J. Thaddeus Toad. Above the arched doorway is a marbled sculpture of Toad himself, beckoning you to join his madcap excursion through jolly old England.

Inside is a luxurious grand hall, decorated with plush drapes and brass sconces that hold flickering candle lights. A mural is painted as a wall tapestry to highlight the zany events that await you. In the library, you can see the spirit of Mr. Toad will surely be in control of your motor car. Guests in vehicles ahead of you drive right through a burning fireplace and smash into a suit of armor before disappearing out of view.

You Can Fly

Rooftops that might have appeared as the skyline of Victorian London adorn the setting of "Peter Pan's Flight." Outside, you can peer into a nursery window and hear the playful sounds of the Darling children, whom Peter Pan chose to visit in the famous story.

A beautiful life-size, hand-painted view of Never Land previews your adventures with Peter Pan, Tinker Bell, the Crocodile, pirates, Indians, Wendy, John and Michael. Nautical trimmings, such as a ship's lantern hanging from a very familiar hook, hint at the airborne ride in a pirate galleon sailing on a dazzling journey to Never Land, proving that "You Can Fly."

Nearby is the Tinker Bell Toy Shoppe, now themed to the Peter Pan story. An entire wall features a fanciful three-dimensional mural of the Darling children flying to Never Land with Peter Pan. Columns resembling palm trees and display counters, featuring Disney toys and souvenirs, are all handsomely finished.

At one end of the shop, guests cross beneath the bridge of a pirate ship where soft sculptures (figures made of foam and cloth) of Captain Hook and Mr. Smee stand at the helm. Children's clothes are offered in a room resembling a ship's hold. Through the stern of the ship, is a pleasing view of Mermaid Lagoon.

Another new addition to Fantasyland is "Mickey's Christmas Chalet," which features holiday gifts in a setting that is decorated for the Ghost of Christmas Present all year 'round.

New Adventures with Alice

Still more adventures await with the Spring 1984 opening of the new "Alice In Wonderland" attraction. The journey has been completely redesigned and expanded to feature many new characters and scenes from the motion picture and brought to life for the first time in the Disneyland Park.

After boarding vehicles styled after the mysterious Caterpillar of the film, guests find the path that leads to the rabbit hole. "My adventures began," explains the voice of Alice, "when I followed the White Rabbit and fell down, down, down into Wonderland."

In our search for the Rabbit we first meet a talking Doorknob who guards the entrance to this world of whimsy. He opens onto a forest clearing, where Tweedledum and Tweedledee merely give us confusing directions. Past the White Rabbit's house, however, we catch a quick glimpse of this curious hare as he looks at his over-sized watch and mutters, "I'm late for a very important date."

We enter a beautiful Garden of Singing Flowers but are kicked out because they think we are weeds invading their flower bed. In Tulgey Wood, we encounter many strange creatures, such as umbrella birds and hornducks. But none is as strange as the Cheshire Cat who keeps appearing and disappearing. The ever-grinning cat finally guides us to the royal grounds of the zany Queen of Hearts.

The Queen challenges us to a wild game of croquet while the King warns us, "Remember, the Queen always wins." Amid a flurry of hedgehog-croquet balls the Queen loses her temper and orders, "Off with our heads!" We barely escape through her Court of Cards, but find the nonsense is not over yet.

We finally catch up with the White Rabbit at the un-birthday party of the Mad Hatter and March Hare. The explosion of a giant cake sends us back to Fantasyland, celebrating our return from the topsy-turvy Wonderland.

The Mad Hatter is a delightful recreation of the White Rabbit's House from the film "Alice In Wonderland." On one side of the thatched-roofed cottage is a tiny pathway, landscaped with baby's breath, leading up to a little curved doorway, home of White Rabbit, Esq. People-sized guests may prefer the larger entrance to find hats of every shape and size in this most *curious* of shops. Wood railings of the balcony are carved in the shapes of hats.

The New Rulers of Fantasyland

Everyone is part of the fun as the wizard Merlin and his troubadours march daily through the inner courtyard of Sleeping Beauty Castle to witness the miracle of "The Sword in the Stone," from the Disney motion picture telling the story of young King Arthur. *"Whoso pulleth out this sword of this stone and anvil, shall be rightwise ruler, born of England."*

Merlin performs a bit of magic for the growing crowd of spectators. Then guests who seem strong and valiant, brave and truthful are selected from the audience to see who is fit to rule Fantasyland in King Arthur's absence. For one who meets the test and lifts the sword from the stone, a royal coronation ceremony is performed amid a musical fanfare of brass and guest applause.

Guests of all ages are enjoying the magic of the new Fantasyland...representing two years of construction plus many years of planning and celebrating 60 years of Walt Disney family entertainment.

THE ART OF ANIMATION

Collecting Thoughts

By Lige Rushing

It seems inevitable that people who love Walt Disney films eventually want to keep Mickey Mouse and his cartoon friends around the house all the time. This urge has led an increasing number of fans, art collectors and investors to seek what may be the quintessential Disney collectible—an original work of art used in the production of their favorite cartoons. Nothing captures the Disney magic as well as an original painting on celluloid of the Seven Dwarfs whistling while they work, or a drawing of Donald Duck throwing one of his epic temper tantrums.

To create the illusion of movement for one second on screen, at least 24 separate images of the characters must be photographed from hand-painted celluloid sheets, called "cels." For each cel, there must be an artist's pencil drawing on paper, and for each of these there may be hundreds of preliminary sketches. The production of a typical feature-length film requires about 2½ million individual drawings of all sorts. With 27 animated features and over 400 shorts produced, one might think there would be enough Disney artwork to fill Cinderella Castle from dungeon to turret.

In The Beginning

Considering this apparent abundance, why did the Whitney Museum of American Art's "Disney Animation and Animators" exhibit draw thousands of visitors in 1981? Why are lavish coffee-table books highlighting Disney art published almost annually? Why is animation material from the studio assuming an important place in the art market?

To understand the current boom, it's necessary to look back to the days when Walt Disney first brought sound and color to animation, transforming simple gag-laden shorts into features full of the complexities of drama, characterization and mood. Walt Disney always set the highest technical and aesthetic standards for all stages of his work on a film, yet once production was completed the artwork no longer interested anyone. The enormous volume of material made storage nearly impossible. Some work might enter the archives, while some might be kept or given away as souvenirs. The rest—perhaps as much as 90 percent—was destroyed. That any of it survived at all was due to a man who saw in the creations of the studio the enduring qualities of art.

In 1938, ten years after the release of *Steamboat Willie* (the studio's first film), the head of San Francisco's prestigious Courvoisier Galleries reached an agreement with the Disney studios making him the exclusive agent for the sale of original work from its productions. Guthrie Courvoisier's reputation in the art world enabled him to offer cels from *Snow White* not as mere mementos of a smash film, but as individual works of fine art, priced from $50 to $75. Disney staff selected the most appealing cels and supplied appropriate backgrounds, which Courvoisier matted and sold with a sticker of authenticity. The venture received coast-to-coast newspaper publicity, and museums, libraries, schools and art collectors responded so enthusiastically that he arranged marketing through fine-arts dealers in many major cities. Early in 1939 other types of work were offered, including background paintings, story sketches and the animation drawings from which the cels were outlined.

Disney Art Comes of Age

In addition, cels were released from some of the finest short films, such as *Ferdinand the Bull, The Brave Little Tailor,* and *The Pointer*. It was a very selective process, for of the 475,000 cels used in *Snow White*, only about 8,000 were chosen for sale. Only a handful came from the shorts. On the back of every cel the authenticity sticker assured purchasers that "This is an original painting on celluloid....it is one of a select few that has been released to art collectors. The remainder have been destroyed."

The success of the second feature, *Pinocchio*, only increased the demand, and soon Disney work had entered the permanent collections of institutions, including New York City's Metropolitan Museum of Art and the Museum of Modern Art.

But the advent of World War II changed priorities. The studio channeled much of its energy into government work, and Guthrie Courvoisier closed his gallery to go into manufacturing.

Over the next few years the release of

cels was sporadic at best. When Disneyland opened in 1955, the Art Corner there began selling cels for as little as $1.50! In less than a decade, Mickey and Donald had moved from the museum to the souvenir stand, where they would remain until they were "rediscovered" in the early 1970s.

The concept of Disney animation as fine art came of age by 1972, when Sotheby Parke-Bernet, the international auction firm, held a sale of Disneyana at which several cels originally handled by Courvoisier brought as much as $575 each. The art world took serious notice of Disney: museums mounted shows; artists such as Claes Oldenburg paid tribute to Disney in their works. The best news came in 1973, when the studio created the Disney Original Art Program to market cels from recent productions. Today, 40 carefully selected galleries carry cels with the Disney seal and statement of authenticity from films from *Robin Hood* (1973) to *The Fox and the Hound* (1981). They are also available at the Disneyana Shop in Disneyland and at the Character Shop at Walt Disney World Village.

Many collectors concentrate on the older cels and drawings. "The market is climbing and climbing," as Stuart Reisbord says. His Cartoon Carnival Gallery, in Wallingford, Pennsylvania, specializes in vintage animation art.

"People are more interested in the features than the shorts. Their big favorites are *Snow White, Fantasia* and *Pinocchio*. A cel of Snow White that probably sold for fifty dollars forty years ago will now bring twenty-five hundred." It's not hard to see why, as he points out the care that went into painting her. "On every cel, her cheeks were delicately rouged, her lips outlined in light pink, each eyebrow done with a drybrush. You won't see that anyplace else."

The Earlier, The More Valuable

The gallery walls are adorned with familiar faces of old friends—Bambi and Dumbo, Pluto and Goofy, Jiminy Cricket and Peter Pan. In fact, it is surprising that there is such as wealth of classic material available. "If you're patient, the market's so lively that you can find almost exactly what you want," according to Reisbord, who's been in the field since 1974. "Art from 1928 to 1938 is the scarcest, since it filtered out of the studio piecemeal. If I could wish for more of anything, it would be for cels and backgrounds from the black-and-white and early color Mickey Mouse films." The rarity and historical importance of pieces from this era increase their value. In 1981 a lone cel of Donald Duck from *The Band Concert,* Mickey's first color outing, sold at auction for $2,750.

Of the post-1938 work, the most prized is that once released through Courvoisier. Those films—*Snow White, Pinocchio, Fantasia, Dumbo* and *Bambi*—are probably Disney's best loved, and represent a high point in animation artistry.

Reisbord advises beginning collectors not to overlook animation drawings, however. They may not be as colorful as painted cels, but he notes, "These were what the artists themselves valued and saved. You can really see the hand of the artist coming through them." Bill Tytla's stark drawings in red and blue pencil of the Devil from *Fantasia*'s "Night on Bald Mountain" sequence, for example, are perhaps even more powerful than the final result. Their investment potential is considerable, too. A drawing of Mickey Mouse as the Sorcerer's Apprentice, which cost about $130 in 1980, currently sells for more than two-and-a-half times that amount. A reliable way to identify Disney drawings is to find the characteristic "Management Bond" watermark.

In another category, inspirational work from the planning stages of a movie can be vigorous and imaginative, providing a look at the Disney that never was. Reisbord illustrates with three paintings of insects playing musical instruments. "Back when *Fantasia* was known only as the 'Concert Feature,' someone had the idea of showing Leopold Stokowsky leading an orchestra of animated bugs instead of live musicians! I don't know why they didn't follow through with it." One look at a watercolor study of the insects at dusk playing by a pond with the maestro's shadow looming on their band shell is enough to make you share gallery-owner Reisbord's regret.

Age and condition are prime factors affecting value, and because restoration is virtually impossible, collectors should protect their fragile work. Older cels are susceptible to buckling and its attendant disaster, paint chipping. Other items never intended for posterity were executed on even less durable media. Framing behind glass is the best way to avoid a tragedy.

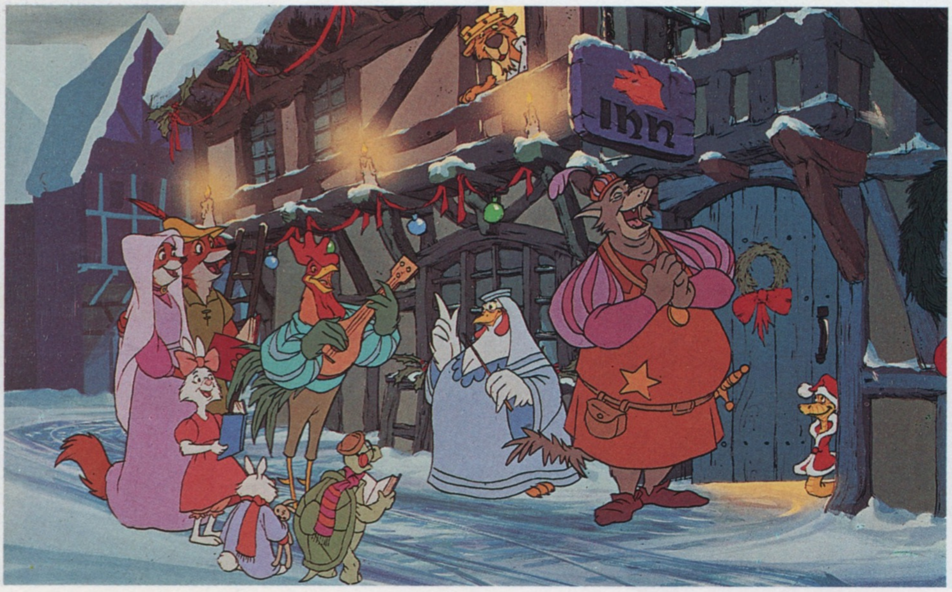
A special event for all moviegoers will occur later this year when Mickey Mouse returns to the silver screen for the first time in 30 years in *Mickey's Christmas Carol*. The simultaneous release of cels from this all-star production will be a perfect chance for everyone who loves the Disney charm and artistry to begin a collection from the new modern era.

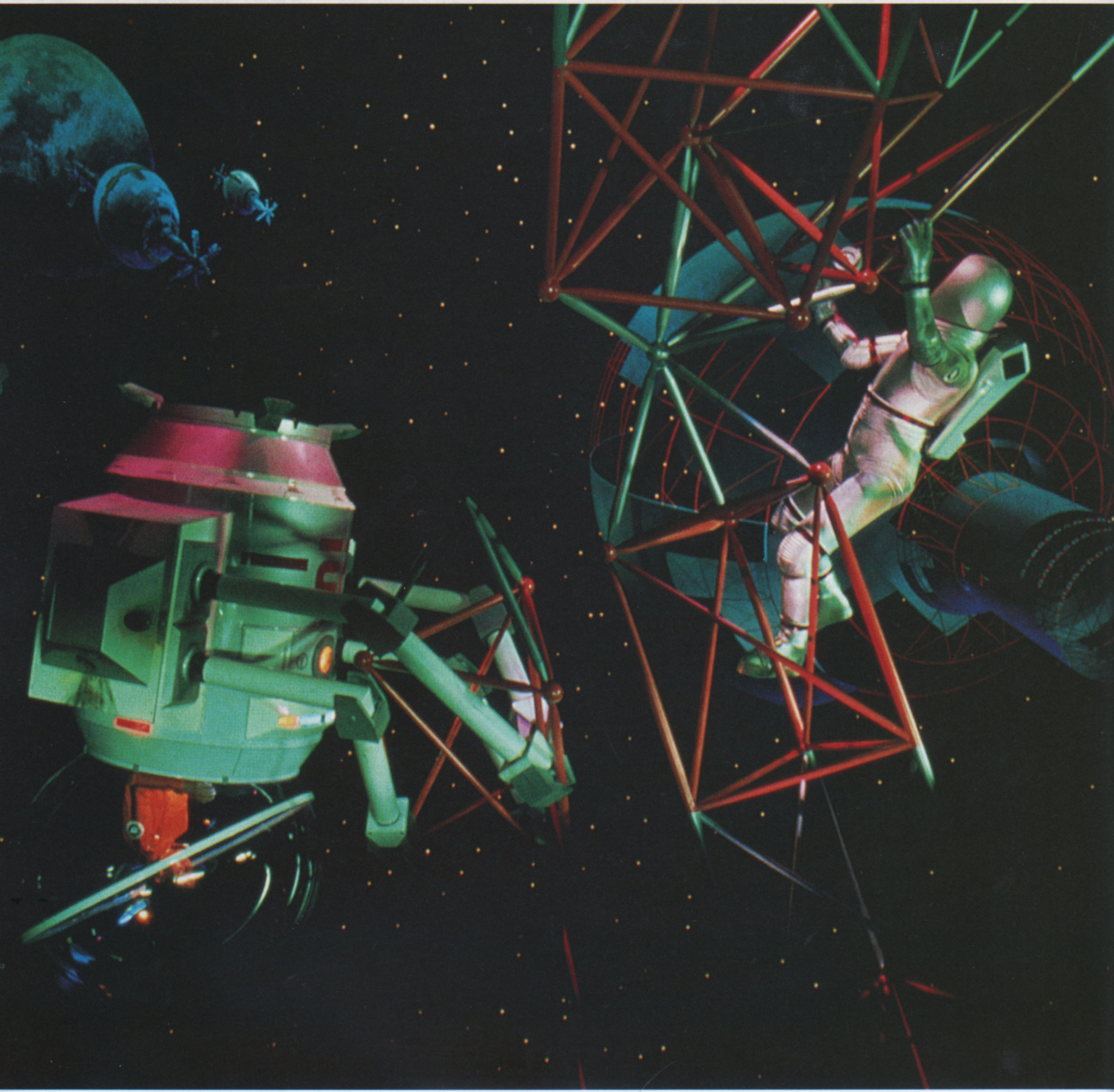
To learn the location of the Disney gallery nearest you, write:

Suzanne Hendry
Disney Original Art Program
500 South Buena Vista Dr.
Burbank, CA 91521.

For information about older material, write:

Cartoon Carnival Gallery
408 Bickmore Dr.
Wallingford, PA 19086.





NEW HORIZONS FOR EPCOT CENTER

Imagine your home town in outer space. Growing energy in an underwater farm. Harvesting the desert to feed the world. Future fantasies? Not at all. They're achievable visions of tomorrow that are on the horizon. And they're waiting for you to explore today in "Horizons," the newest wonder of EPCOT Center at Walt Disney World.

"Horizons" opened to the public this fall, on the 1-year anniversary of EPCOT Center. The adventure is a major addition to Future World, and is located between the "Universe of Energy" and "World of Motion" pavilions. Within the three-acre spectacular, guests embark on a 15-minute journey, to explore the prologue and promise of tomorrow.

The pavilion is presented by long-time associate, General Electric. G.E. first teamed-up with Disney to present the "Carousel of Progress" at the 1964-65 New York World's Fair. After the fair, this theater "in the round" moved to Disneyland, and later to its current home in the Magic Kingdom at Walt Disney World.

While the "Carousel of Progress" celebrates life from yesterday to today, "Horizons" explores the world of future living. Join us now for an inside look at this exciting new show.

FUTUREPORT—GATEWAY TO TOMORROW

Entering the jewel-like pavilion, visitors find themselves in the "FuturePort," a transportation center of tomorrow. Here, futuristic travel posters, announcements and departure status boards combine to build an air of anticipation for the voyage.

As the final boarding call for the Horizons tour is announced, passengers proceed to the nearby departure gate. Here, a continuously moving train of four-passenger vehicles picks up the travelers.

This is not the first trip to tomorrow... people have been dreaming about the future for centuries. The voyage therefore begins with "Looking Back at Tomorrow," a whimsical salute to the visionaries of yesteryear. From the clouds of the past emerge dreams of early flying devices... from balloon-suspended umbrellas to Leonardo da Vinci's ornithopter.

Jules Verne's conception of the first moon launch — complete with a chorus girl send-off — comes into view. Verne published the flight plans in his 1865 novel, "From the Earth to the Moon."

Around the bend, travelers join up with Uncle Jules enroute to the moon. Joining Verne on this maiden voyage is an odd assortment of crew members — a barking pup and two cackling chickens — all enjoying the sensation of weightlessness. The lunar landing, in the eye of a somewhat bewildered "Man in the Moon," concludes the mission.

Next it's on to France, for a look at the future views of Albert Robida. Robida, the first modern science fiction artist, and an extremely popular illustrator at the end of the 19th century in France, envisioned Paris in 1950.

The bustling city scene incorporates the Victorian setting of Robida's day, embellished with new inventions...including an amazingly prophetic underground rapid transit system. Of course, should you tire of taking the subway, there are always flying taxi cabs available!

Well, not all views of the future were right on target. Take, for example, the domestic scene up ahead.

Remember the robots and mechanical wonders that promised to make the word "housework" obsolete? Well, here they are, in this humorous view of future living, 1930s-style. While the man of the house enjoys a leisurely smoke, his robot butler dutifully vacuums the living room floor.

Grandpa's getting a haircut and shoeshine from the mechanical barber. With the amazing "Tan-O-Matic" machine, he can work on his tan too...selecting sunshine from Hawaii to the Caribbean. To help Grandpa keep his cool, the "Arctic Air" cooling machine pumps in a bit of chill, direct from the Swiss Alps.

Upstairs, the teenage daughter watches a newfangled contraption called "television," featuring her favorite crooner sing-

Continued

NEW HORIZONS FOR EPCOT CENTER

Continued

ing his newest hit, "There's a Great Big Beautiful Tomorrow."

In the adjoining kitchen, however, tomorrow doesn't look quite so beautiful. The robot chef has gone haywire, dropping dishes (and sweeping the broken remains under a floor tile), burning breakfast, spilling the cat's milk and making a general mess of the situation.

Escaping the madness of this scene, guests "grab a front row seat" for a look at famous futures from the silver screen. Clips from vintage science fictions films such as the Fritz Lang classic "Metropolis"; H.G. Wells' "Things to Come"; the popular serial of 1940s "Buck Rogers"; Charlie Chaplin's "Modern Times" and more, entertain the passers-by.

The contributions of television follow. Included is a sequence from the 1955 "Disneyland" television series. The episode presents envisioned transportation innovations of the 21st century.

As a finale to "Looking Back at Tomorrow," the vehicles glide above a city skyline depicting the 1950s view of tomorrow. Jet-packs, fly-thru burger shops, hula-hoops, automatic highways, and UFOs conclude the tribute to yesteryear.

OMNISPHERE — BUILDING BLOCKS TO OUR FUTURE

Today, of course, we still dream about tomorrow. But unlike the dreamers of yesterday, we don't have to do so much guessing. From what we've learned to do, and what we're learning about our world, we can more accurately predict our futures. In fact, tomorrows horizons are already here...today.

To illustrate the point, travelers move into the unique "OmniSphere" theaters, where the largest film format in the world fills twin hemispherical screens 80-feet in diameter. Spectacular imagery will totally surround the guests, in this dramatic presentation of how science and technology are bringing our future dreams to life...today.

From the excitement of a space shuttle lift-off to the dawn of space colonies, visitors discover that "if we can dream it, we can do it!" In the "OmniSphere", you fly over the microscopic landscape of a computer chip; zoom in on our planet through the eyes of computerized satellite imagery; voyage through the spinning vortex of a DNA chain.

But to where will these achievements lead? How will we live, work and play in the 21st century? That's the subject of the next portion of the journey.

TOMORROW'S WINDOWS — 21ST CENTURY LIVING

In "Tomorrow's Windows," three-dimensional environments, a cast of Audio-Animatronics figures and an array of special effects combine to depict envisioned communities of the future.

"Nova Cite," an urban setting, is first on the itinerary. The time is dusk, as visitors glide past high-rise structures. Speeding magnetic-levitation trains can be seen racing silently through office buildings and residential towers. Passing a dwelling overlooking the glittering skyline, guests drop-in for a visit with a future family.

Grandfather is seated at the keyboard of the "symphosizer," a computer-controlled instrument that puts the world's best music and orchestras at your fingertips. The family pooch is seated nearby, adding canine harmony to the tune.

While grandfather is conducting his new composition, grandmother's on the phone...holographic telephone. Through this revolutionary communications innovation, mother and daughter are able to see and hear each other as they speak. The daughter, a farmer out in a new desert community, is showing off some of the new crop to an obviously proud parent.

Swinging around to the front porch of the apartment, visitors pass the home garden. Using hydrophonic farming techniques, grandfather and grandmother are able to supplement their food requirements with a wide variety of lush fruits and vegetables—all grown without soil!

To see a real Garden of Eden, a trip to the daughter's farm is in order. "Mesa Verde," a blooming agricultural complex in a once-arid desert is the next stop.

There are quite a few new sights down on the farm...like the genetically-engineered crops. With a closer look at the fruits, you're bound to find some new surprises, as well as some old favorites in new shapes and sizes.

Take the "Pinana," for example. Half pineapple, half banana! Or, how about "Flavor Grapes," where each grape has a unique taste.

The farm operations are controlled and monitored from a central control pod high atop one of the mesas. Mother, as seen in the holographic telephone call in the urban apartment, is now back at work. She's giving voice commands to "Harvey-10," one of the farm's numerous robotic harvesters.

These mechanical "field hands" automatically pick and prepare the produce for transport. Helium-lifters then collect and silently carry the farm-fresh produce across the skies to market.

The first glimpse of the future farmer's nearby habitat is of its lush garden, tucked into a natural rock formation. Beneath a rushing waterfall, a small fish farm provides the family with fresh food. Perched atop this "aqua cell," an anxious kitten watches the "residents" skimming the surface of the water.

Inside the house, guests catch a glimpse of tomorrow's living, where computers and "smart" appliances lend a helping hand to enrich our lives.

Dad's in the kitchen, putting the final touches on a cake for a birthday celebration. His young son is at the nearby voice-activated pantry. While dad has asked the boy repeatedly to call-up the birthday candles, the mischievous youth is calling up everything but what's been asked for. Too bad computers can't make being a parent easier!

There are lots of things that computers have made easier in the kitchen, though. In addition to operating the electronic pantry, the computer records everything in it—ordering items which need re-stocking, and suggesting possible meal menus from the current inventory.

New building materials allow this kitchen to boast glass walls, ceiling and floor, without any loss of energy efficiency. Efficient appliances, such as the " Vitalizer" (washes and keeps fruits and vegetables fresh for days) and the "WaveWash" ultrasonic dishwasher are welcome additions.

Leaving the kitchen, the tour continues on to the home communications center, where a computer is presenting a lesson module to the teenage daughter. It may be a while before the girl answers. She's tuned out of her homework and is deeply engrossed in a wall-screen telephone conversation with her boyfriend. He's a mechanic out on a floating city, and has promised to fly out to the desert for the birthday party...just as soon as he fixes a submarine. Seems he has a bad habit of being late.

From desert to ocean takes but a moment, and travelers arrive at "Sea Castle," the newest floating city in the Pacific. Here industry and recreation blend in a unique moveable "island" community.

In a submarine repair room we find our young mechanic still chatting on the phone, and still promising to arrive on time for the party even though he's already missed the first flight. When not repairing submarines (or talking on the phone), the boy's studying marine biology at the institute on the floating city.

Dropping down through a dive chamber, guests pass a school in session, where a group of four-year-old children is preparing for an underwater field trip. The instructor is demonstrating the proper use of the "recirculating gill," a device which extracts oxygen from the ocean water and thus allows the divers to remain underwater as long as they wish.

Guests follow the expedition, to explore the wonders of this acquatic frontier. They pass an undersea restaurant, where diners enjoy a fish-eye view of the surroundings. Submarines and divers are seen navigating through the kelp and coral.

Heading out toward an industrial site, visitors tour manganese mining and kelp farming operations in progress. The kelp farms are one of the future's brightest stars in food and fuel production.

As the vehicles descend to the dark depths of the ocean, a submarine darts out from behind a rock and then magically becomes transformed into a spacecraft. Liquid space has become outer space, to the exciting world of the high frontier.

Against a vast starfield, astronauts are engaged in the contruction of free-floating space colonies using materials procured from the mining of asteroids and the moon. Our travelers are invited to tour "Brava Centauri," one of the recently-completed stations.

Docking at the center of the rotating colony, visitors first catch an aerial glimpse of the new community. Amidst the homes and office buildings are favorite recreational sights from Earth...golf courses, stadiums, parks, lakes and year-round ski slopes.

The rotation of the colony provides an earth-like gravity for the community below. But here at the center are the zero-gravity areas. Enter the Health/Recreation complex for an example. How about a quick game of zero-gravity basketball? Or a simulated row on your favorite lake or river from Earth. For landlubbers, try the cycling simulator. After working out, a nearby "Health Scan" permits instant check-ups.

Zero-G is lots of fun—once you get the hang of it. In the nearby shuttle docking bay, a first-time family is getting a bit carried away with the newness of the situation!

In addition to the fun of life in space, there are some very practical reasons for being there. Industry, for example. At the zero-gravity crystal lab, guests witness the automated manufacturing of materials in space for applications back on Earth.

No trip to a space colony would be complete without dropping in on friends and relatives. Guests descend to the community level to attend the birthday celebration – a long-distance get-together made possible by holographic party-line.

CHOOSE YOUR TOMORROW

After the party, it's time to head for home. Along the way, travelers are invited – via audience polling devices in the vehicles – to select their own ending to the journey. Passengers can choose from three high-speed adventures and race through environments portrayed in "Tomorrow's Windows."

Arriving back at the "FuturePort," guests exit the ride vehicles and pass a spectacular 20 x 65-foot mural. The work was painted by Bob McCall, the celebrated space artist whose gigantic murals are displayed in the Air and Space Museum at Washington, DC and the Johnson Space Center near Houston.

And while the voyage through Horizons is now complete, the journey to tomorrow never ends. That's the most exciting part!

WELCOME TO THE POOH CORNER...

or "...everything you ever wanted to know about Pooh Bears, but were afraid to ask."

by Bobbi Dorsch

> Oh, I like his way of talking,
>   Yes, I do.
> It's the nicest way of talking
>   Just for two.
> And a Help-yourself with Rabbit
> Though it may become a habit,
> Is a *pleasant* sort of habit
>   For a Pooh.
>
> *A.A. Milne, "The House at Pooh Corner"*

More than a half century ago, an English writer dipped into the world of his 3-year-old son, Christopher Robin, and created one of the best-loved characters in children's literature – a small, stout, bear-of-little-brain named Winnie-the-Pooh.

Quiet-spoken, unassuming and absent-minded with a penchant for long naps and large helpings of honey, Pooh was born by accident. A.A. Milne, who up to this point was a serious journalist and playwright, was grudgingly persuaded to write children's verse for a new juvenile magazine. Ultimately, the verses led to the book "Winnie-the-Pooh," quickly followed by a sequel, "The House at Pooh Corner."

Much to his creator's surprise, Pooh and his fuzzy friends in the Hundred Acre Wood became immensely popular. To date they have inspired over two dozen translations, numerous featurettes, cartoons, filmstrips, and, most recently, a brand new cable television series.

Introducing "Welcome to Pooh Corner," one of the highest rated programs on the new Disney Channel. Designed for pre-schoolers ages 3 to 5 years old, it features all of Milne's now classic characters – loveable Pooh, bouncy Tigger, persnickety Rabbit, timid Piglet, talkative Owl, motherly Kanga, inquisitive Roo and gloomy old Eeyore – in huggable, lifesize puppet form.

Each daily adventure amuses young viewers with lively, light-hearted stories filled with playful tunes from the enchanting world of the Hundred Acres Wood. The second half of the program takes them to Pooh's "Thoughtful Spot" where Laurie Main, the kindly English narrator, challenges children with thinking games and riddles. The finale is a rousing sing-along with televised lyrics.

"Pooh Corner" is the brainchild of The Disney Channel's vice-president of programming, Peggy Christianson, developed by producer Frank Brandt and associate director of production, Pam Hansen. While its primary goal is to entertain, the show is also aimed at helping kids learn a few concepts that can help make growing up just a little bit easier. Consequently, every story is built around a gentle lesson in friendship, honesty and how to get along with other people.

"The basic problems children have are, are they gonna like me? Am I gonna be big enough? Can I do it? How should I react to a given situation?" explains Frank Brandt.

"That's a big thing when you're a little kid in an adult world," Brandt continues. "You want people who will be just your size and help you. A lot of children don't have that and I think they get it from Pooh. I think that's one of the reasons it's so popular."

Though "Pooh Corner" does teach some learning skills, it is not to be confused with or dismissed as just another "Sesame Street." "They spend a lot more time teaching cognitive skills than we do," says Pam Hansen, who holds a degree in early childhood education and taught young children for a number of years. "They teach letters and numbers and we don't do any of that because, well, they're doing it just fine and we don't need to reinvent the wheel. There are lots of other things that little kids do need to know. And because we're telling a story we have an opportunity to go into the social/emotional concerns of small children."

Hansen describes The Disney Channel philosophy as "quality programming for all members of the family that entertain but do a little more. Shows that give some strong value, that are enlightening or inspiring." In that context, "Welcome to Pooh Corner" could very well be the perfect Disney fare.

Launched in April of this year, the Channel has been hailed in the Congressional Record as "A New Era In Cable Broadcasting". Rather than rely largely on films to fill its 16 hours of daily airtime as most pay TV services do (which, considering the huge Disney film library would have been the easiest way out), half of the Channel's line-up consists of original series.

So far, the strategy has paid off. Within the first 18 weeks after the Channel's premiere, 942 cable systems and more than 350,000 subscribers in 50 states have joined the Disney family. And, according to Disney research and viewer response, programs such as "Welcome to Pooh Corner" are the reason why.

Though it's aimed at the pre-school audience, letters from subscribers indicate a much broader audience including older children and even adults. No doubt a major reason for the show's popularity is its refreshingly novel look achieved with a myriad of fascinating technical wizardry.

The magic begins in an independent studio facility just south of Santa Monica Blvd. Like most sound stages in Hollywood, this one seems large and cavernous. As on most sets, a buzzer sounds, cameras roll and the story unfolds. But on this stage and set, the similarity to any other television production ends there.

One need only glance about the studio to sense that this show is special, different from any other. Littered about are fiberglass tree stumps, a garden of oversized foam rubber vegetables, a three-foot tall plastic chocolate cake, and a drum set fashioned from kettle-sized honey pots. Poking its head out of the general clutter is a bug-eyed hobby horse, its body formed from a random collection of tree branches lashed together with thonging.

Oddly enough, while this toymaker's nightmare looms behind the cameramen's backs, the set itself is ironically bare. In fact, it is little more than a vast sea of blue – blue floor stretching several hundred feet to a blue backdrop rising several hundred feet to meet the normal clutter of lighting equipment hanging from the catwalks. The only splash of color is the bright, cuddly, "puppetronic" bodies of Pooh and his friends.

Why this odd combination of bare stage and prop madness? "Welcome to Pooh Corner" may be designed for pre-schoolers, but its method of production is anything but child's play. All of the lush, beautifully textured backgrounds that bring the Hundred Acre Wood to life are made possible exclusively by a sophisticated system called an "Ultimatte."

This four-camera video process involves taping the Pooh characters on a bare stage against a blue background using only hand props and minor set pieces such as tree stumps, tables and chairs. The backgrounds, which in reality are either miniature sets or artist's paintings, are photographed separately and then electronically married or "matted" together into a single image.

Because there are no standing sets in the traditional sense of the word, props and costumes take on a much greater importance, hence the vast proliferation of wacky creations piling up on the outskirts of the set. The end result is a rich, three-dimensional quality with the added plus of unlimited location possibilities for a fraction of the normal cost. Because Ultimatte is even capable of picking up the character's shadows as they move and dance, the effect is even more realistic.

A total of seven miniatures, all constructed in meticulous dollhouse detail, represent the interiors of each of the character's homes. The many exterior locations in the forest are created by some 96 hand-painted animation background cells. According to the art director Mark Stratton, many of these are from the original Disney Winnie-the-Pooh featurettes including the newest release, "Winnie-the-Pooh and a Day for Eeyore."

Producer Frank Brandt is particularly comfortable with this facet of the show. Five years of producing cartoon shows for "The Wonderful World of Disney" have given him a familiarity with the Disney archives that has proved invaluable for "Pooh Corner." "There are thousands and thousands of drawings in the vault. Wonderful, beautiful things," Brandt says.

Time is one commodity "Pooh Corner" does not have in unlimited quantities. Even with the crew working 10 hours a day, five days a week, each 30-minute segment requires approximately a day and a half to complete, which leaves very little time for mechanical breakdowns. Brandt remembers back over seven months ago when the show was still on the drawing board. "We had all kinds of people saying, 'You can't use Ultimatte because it's a very tricky thing and it's going to break down on you all the time.' But you know something? We've never had one hour lost because of it," he says with a proud grin. "It's rather hilarious really."

The costumes themselves are the other half of "Pooh Corner's" technical story. Designed by Ken Forsse, the head of each character is a helmet-like structure containing controls that allow the puppet's facial features a wide range of expression. The mouths of each costume, however, move automatically by another method.

Before the taping begins, the voice of each character is recorded on a separate track of an 8-track band. In fact, each voice-over talent is isolated in a separate soundproof booth during the recording session to make sure there is no leakage from one track to another. This is crucial because each puppet costume is equipped with a receiver engineered to pick up only its own individual frequency (roughly along the lines of a ham radio outfit). A transmitter on the set then transmits all eight tracks on eight separate frequencies to the stage, automatically activating the correct character's mouth on the proper line.

"The technology is not something we invented," Brandt is quick to point out, "we just put it together and developed it to a point that has not been done before."

The recording sessions are another side of the "Pooh Corner" story which, unfortunately, the general public never gets a chance to enjoy. In between the jokes, the laughter and the double entendres, somehow this madcap bunch of seasoned voice-over professionals manages to tape an enormous amount of songs and dialogue. Slipping easily in and out of their character voices, just an average interview can go something like this:

WILL RYAN (Tigger/Rabbit): I think we've driven the engineer crazy. He talks like us all the time. We do these sessions and then we leave and then he has to listen to the tapes and do all the editing. Then he goes home and...I understand he's going through another divorce. (Laughter all around.)

Several of the voice-over talent wear two hats. Hal Smith (well-known to television audiences as Otis the town drunk on "The Andy Griffith Show" does the voice of both Pooh and Owl, and Will Ryan (also the voice of Willie the Giant and Pegleg Pete in the upcoming Disney cartoon "Mickey's Christmas Carol") plays both Tigger and Rabbit.

RYAN: Its fun being a split personality. (To himself) No it's not! Yes it is! No it's not! Yes it is! (Laughter.)

SMITH: The only problem I have is sleeping at night. There's so many people in bed with me. (More laughter.)

Meanwhile, Will Ryan and Phil Baron (who does the voice of Piglet plus numerous voices on NBC's children's show "The Rainbow Patch") also write half of the original songs used in "Welcome to Pooh Corner." Additional music has been written by the Academy award-winning team of Richard M. and Robert B. Sherman who have written songs for 27 Disney films.

As the on-camera narrator, Laurie Main is the only human being in the Hundred Acres Wood, an experience he calls, "very peculiar because there's no one to relate to. Just the camera." Warm and charming, Main is every bit the gracious British gentleman he appears on screen.

For the Winnie-the-Pooh purest, one character is strangely absent from the group – the little boy who started it all, Christopher Robin. "The reason we have no Christopher Robin is one technical thing and one psychological thing," explains Frank Brandt. Technically, in order to remain in scale with the already lifesize puppet characters, Christopher Robin would have to be somewhere in the neighborhood of 18 to 20 feet tall. "Psychologically, Christopher Robin was always the problem solver in the Milne stories," Brandt says. "We didn't want to do that because we think that children relate to these characters, and we want the children to understand that maybe you can solve some of the problems yourself."

Perhaps one of the most important elements of "Pooh Corner" is the love that goes into each show. As Hollywood cliche-ish as that may sound, care and dedication have been the hallmark of every truly successful television hit from "I Love Lucy" to "M*A*S*H," and "Pooh" is no exception.

"I have dreams about this show, I really do," says Denise McKenna, "Pooh Corner's" pretty, vivacious choreographer. A busy actress and dancer outside of the show, McKenna averages about four movies and 10 television programs a year and still cites her Pooh pals as "absolutely the best group I've ever worked with."

"We work awfully hard. The production office works seven days a week. But we're entranced with this project," Frank Brandt says, "the actors, the stage hands, everybody. They just can't get enough of it. They've even formed a baseball team so they can go out and be together on weekends." He pauses for a moment, and a smile spreads across his face, "But they usually leave the costumes home."

Bobbi Dorsch is a free-lance contributor to Disney publications and has written several episodes currently airing on "Welcome to Pooh Corner."

Parks Promote Year

Traditions. Christmas is rich in traditions, both universal and personal. The holiday spirit is hopelessly contagious when evergreen trees are trimmed, boughs of mistletoe are hung and sleigh bells resound with Yuletide cheer.

The Christmas season, with all its customs, is never packed away in cardboard boxes and stored in the attic at the Disneyland Park or Walt Disney World. It's a day-to-day holiday at the Christmas shops, even if the palm trees are swaying outside in a balmy 90-degree breeze.

Perhaps the key to Christmas is the children, with their anticipation of the sights, sounds and sweet aromas of the holiday. Or, perhaps it is merely the child in every adult that yearns for the Christmas memories of a time gone by.

Whatever the reason, the household trappings of Christmas are annually expanded out of nostalgic whim or just because "it was too cute to pass by." More and more people are adding to their Christmas collections; and what better place to start a few new traditions than at Disneyland or Walt Disney World.

Disneyland Park

At Disneyland in California, tucked away in the courtyard of Sleeping Beauty's Castle, *Mickey's Christmas Chalet* sparkles with the fantasy of the Yuletide season. As the snow-capped Matterhorn looms in the background, the shop's inviting hearth beckons Park guests into the warmth of this Bavarian village store.

A vast array of European, American and handcrafted trim-a-tree ornaments is featured. Shop visitors are often caught marvelling at the German sculptured wax angels or the intricately carved nativity scenes. Other highlights include Spode dinnerware, stockings, tree toppers, music boxes and centerpieces.

In addition to the Fourth Annual Disney Studio dated tree ornament, *Mickey's Christmas Chalet* carries a special "Mickey's Christmas Carol" ornament to commemorate the film's 1983 release in Mickey's first screen appearance since 1958.

Selected soundtracks from the Disney classics fill the shop with Christmas cheer. Many of the tunes have previously only been heard as underscoring to the vocal portions of the films.

For you Disney trivia buffs, here's some food for conversation. From the 1961 orchestra session for "Babes in Toyland," you'll hear "Overture," "Workshop Song," "March of the Toys," and "Toyland." From "Lady and the Tramp," you'll hear the 1955 version of "Silent Night," as well as a selected Christmas carol from "The Adventures of Ichabod and Mr. Toad" in 1949. In addition, melodies from the rare 1958 Disneyland record "Winter," by Camarata, can be heard.

While roaming through the Bavarian-themed shop, most visitors recall a special Christmas of the past. For most, the Christmas tree is central in those memories, but few know of the centuries of tradition that adorn the tree.

Some believe the Christmas tree may have come from the Paradise Tree of the Middle Ages. A fir tree hung with red apples appeared in "Adam and Eve," one of the European miracle plays about the events of the Bible. By the 15th century, people were decorating Paradise Trees in their homes on Dec. 24, the feast day of Adam and Eve.

Yet, whether or not those were the first Christmas trees is questionable. For history illustrates that the Romans laced trees with toys and baubles during the Saturnalia. In Egypt, long before Christ, pharaohs decorated their palaces with date palm branches, then a symbol of life's victory over death. And, in their worship of Woden, the Druids tied apples to tree branches.

Others believe that the Christmas tree began in the 16th century with Martin Luther, the German Protestant leader of the church reform. On Christmas Eve, legend has it, Luther was inspired by the beauty of tall evergreens against a starry

MICKEY'S
CHRISTMAS CHALET

'Round Yuletide

by **Christopher Lentz**

sky. He cut a fir tree, took it home to his family and placed lighted candles on its branches. The lights, he said, stood for the stars in the heavens above Bethlehem.

The first real record of a Christmas tree is in a German book dated 1604. The Christmas tree tradition crossed the Atlantic with Hessian soldiers hired by the British to fight the colonists during the American Revolution. Homesick for their German Christmas, the Hessians set up Christmas trees in America as they had in their former home.

But perhaps it is the ornament, probably as old as the Christmas tree tradition itself, that is the catalyst that transforms an evergreen into a Christmas tree. It seems to be that an event, such as trimming the tree, has the power to instill a common spirit in the family of man. And, that spirit projects warmth in laughter, excitement and anticipation.

Memories of Christmas past warm the heart during this time of year. One era, the Victorian period, conjures up visions of elaborate and intricate Yuletide celebrations. Sweeping and grand was the architecture and lifestyle of the Victorians, and bringing their period back to life is Walt Disney World's Main Street, U.S.A. in Orlando, Florida.

Walt Disney World

Donning the traditional colors of Christmas, the *Main Street Holiday Corner* is a hub for Yuletide enthusiasts. Christmas souvenirs abound in the shop, mouse-themed or not, irresistible to all those who enter.

The *Holiday Corner* keeps the season in full bloom with its impressive display of Christmas accessories, including ornaments, centerpieces, wreaths and wooden soldiers.

Incorporated in the shop is a wonderland of wax display. Located behind the *Cup'n Saucer* china shop, the wax art form is on exhibit for Park visitor enjoyment. Candlemakers produce a wide array of holiday giftware and decorations.

Many holiday shoppers face an annual dilemma when trying to find the right gift to give for Christmas. It seems it may be too impersonal, not right for the person, or just too expensive. It's this kind of shopping dilemma which panics shoppers when they realize they still have one more gift to buy.

Undoubtedly, the years prior to industrialization saw prosperity for craft makers, the people who desired to give from the heart what they made with their hands. And perhaps it is still the same today–the warmth of giving is somehow greater when the gift is handcrafted.

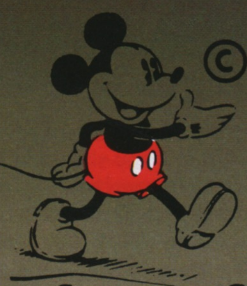
Located about five miles from the Magic Kingdom, Walt Disney World Village is a lakeside shopper's paradise, a favorite of many shopping connoisseurs. Handcrafted merchandise abounds in this complex, and the *Christmas Chalet* is no exception.

The store is overwhelming on first sight, so much to see and savor. Decorated Christmas trees fill the shop, each surrounded with brimming-full baskets of ornaments. Every tree carries out a theme or color scheme to perfection. The walls are draped with wreaths and additional ornaments.

Red and green, silver and white, calico and gingham catch the eye no matter what direction you look. Dough ornaments, as well as wood, blown glass, brass, felt and crystal are on hand.

Looking for a Santa squirt gun or a Christmas jump rope? Now you know where they can be found. The stock on hand is ever-changing, so anytime is the right time to shop at the *Christmas Chalet*.

Serving as a brief respite from the all too common hustle and bustle of a vacation, the Disney Christmas shops act as an oasis of Christmas cheer, gently reminding us that Christmas doesn't always come but once a year.



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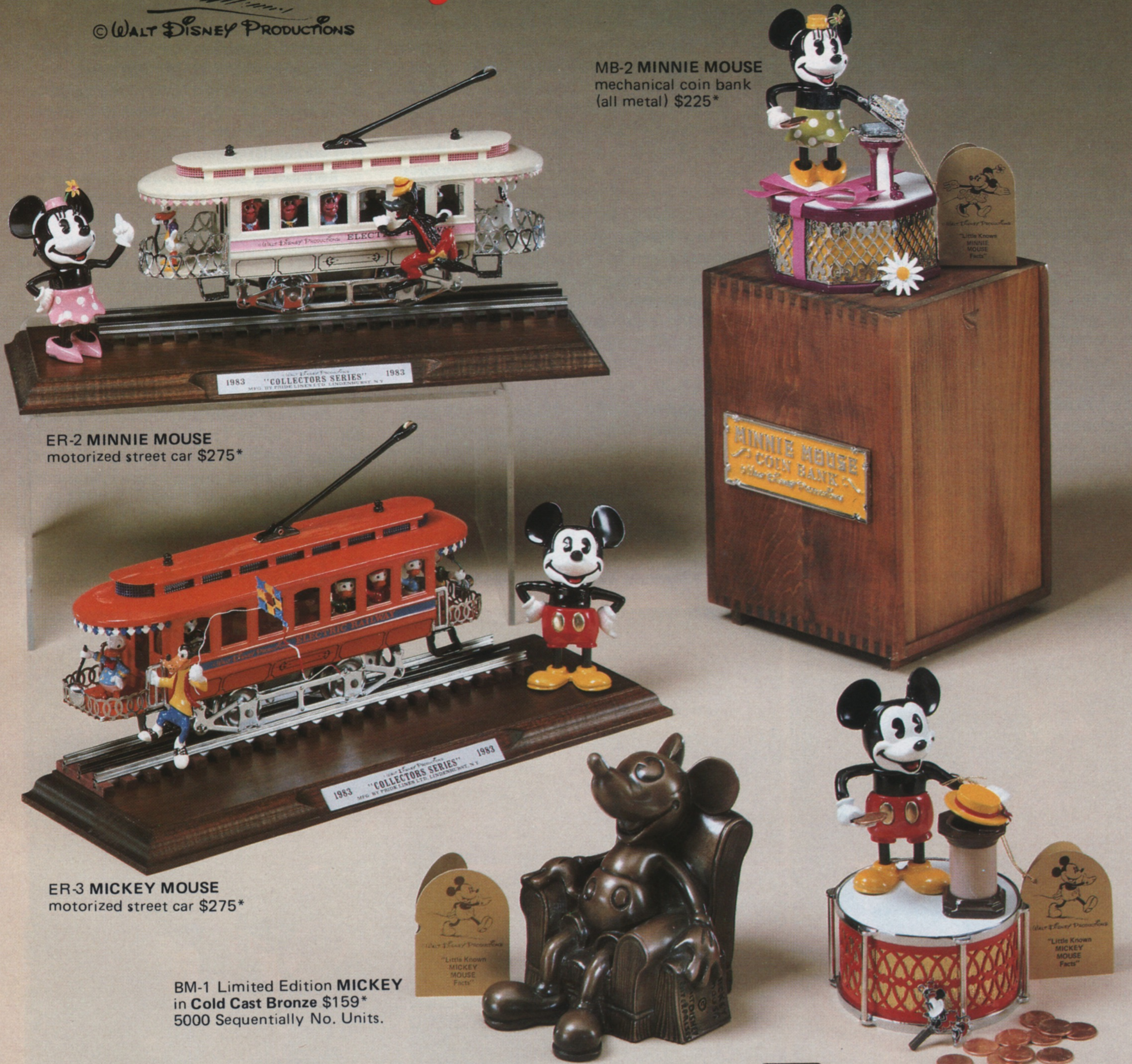

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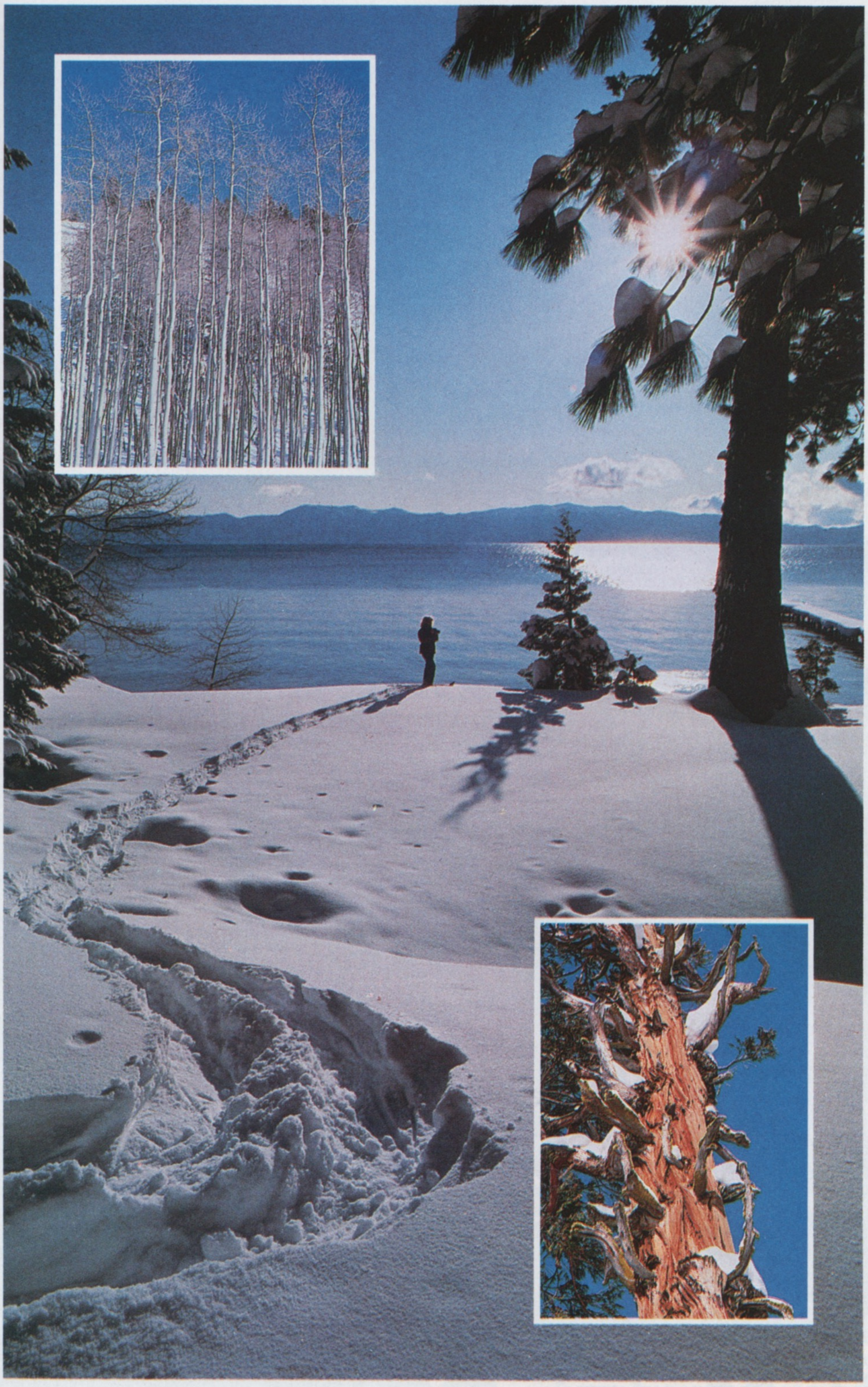
WEBBED FEET

FOR THE WINTER SPORTSPERSON



By Max Navarro

Answering the "call of the wild," the snowshoe aficionado enjoys a simple and inexpensive way of experiencing winter's peaceful snowcovered forests.

Alaskan Trapper, Yukon, Green Mountain and Bearpaw are all names one might expect to read in a Jack London story, but they also identify some of the more popular snowshoe styles. Snowshoe design and use dates back to the era of prehistoric Indians. They were copied by Canadians, Eskimos and Americans as not only a means of travel but of survival in harsh winter snows.

Today, Rangers in both King's Canyon and Sequoia and Yosemite National Parks in California provide visitors with snowshoes at no charge for winter wildlife treks.

The classic snowshoe design, steam bent wood frame with rawhide webbing and simple leather boot binding, has changed very little from it's origin. Anyone can snowshoe when a properly selected and fitted snowshoe allows it's user to take a normal walking stride. The correct fitting and binding should allow your boot to rock up and down at the ball of your foot (with the boot's toe through the toe hole of the shoe), but should prevent the boot from slipping back and forth.

Continued

Continued

Snowshoe selection is based upon a person's size, ability and type of terrain.

The Alaskan Trapper, or cross-country snowshoe, has a high upturned toe to eliminate tripping, measures about 9" wide by 56" long and is ideal for the beginner who weighs between 125-160 pounds. The Alaskan Trail or Yukon snowshoe is similar to the Trapper model but with some exceptions. It is larger in size and has a higher upturned toe and finer webbing. It was designed for the more advanced, heavier snowshoer, and is unexcelled for speed on light fluffy snow. The Maine or Huron Michigan snowshoe has little or no upturned toe and is better suited for trail walking. It measures 11" by 40" and is suitable for the petite 60 to 90 pounder.

The Green Mountain or modified Bear Paw is flat and has a rounded tail. This shoe measures 14" by 30" and is used in dense woods or brush. It is more difficult to use because it requires a modified "duck walk."

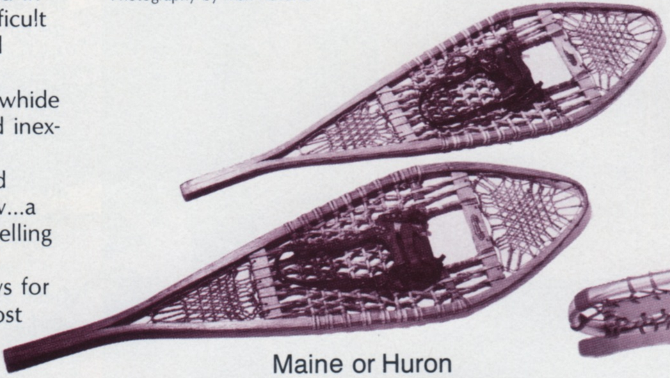
Although the classic wood and rawhide snowshoe is still readily available and inexpensive (about $60), it is now being replaced by the new, more advanced design such as the Sherpa Snow-Claw...a neoprene-webbed aluminum frame selling for about $85. A selection of several different neoprene bindings and claws for an additional $40, allows use in almost any terrain.

Snowshoes in both wood and aluminum are available at many local sporting goods stores. Ready to use as well as kits can be purchased from such companies as L. L. Bean, Freeport, Maine; Cabela's, Sidney, Nebraska; Vermont Tubbs, Inc., Wallingford, Vermont; Sherpa Snowshoe Co., Chicago, Illinois; and Black Forest Enterprises, Nevada City, California.

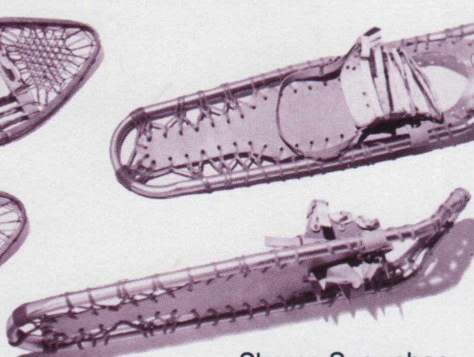
Most boots will adapt easily to snowshoes, but a Pac boot such as Kaufman's Sorel Boot will not only offer more warmth but also subject a snowshoe to less wear at the toe hole and master cord. The Sorel Boot is a fine Canadian sub-zero Pac boot with an extra-thick wool felt removable liner, leather uppers and slip-resistant natural rubber cleated sole (they sell for about $50).

What could be a more satisfying holiday than gliding past giant Sequoia trees on silent snowshoes while observing all of nature's winter wonders?

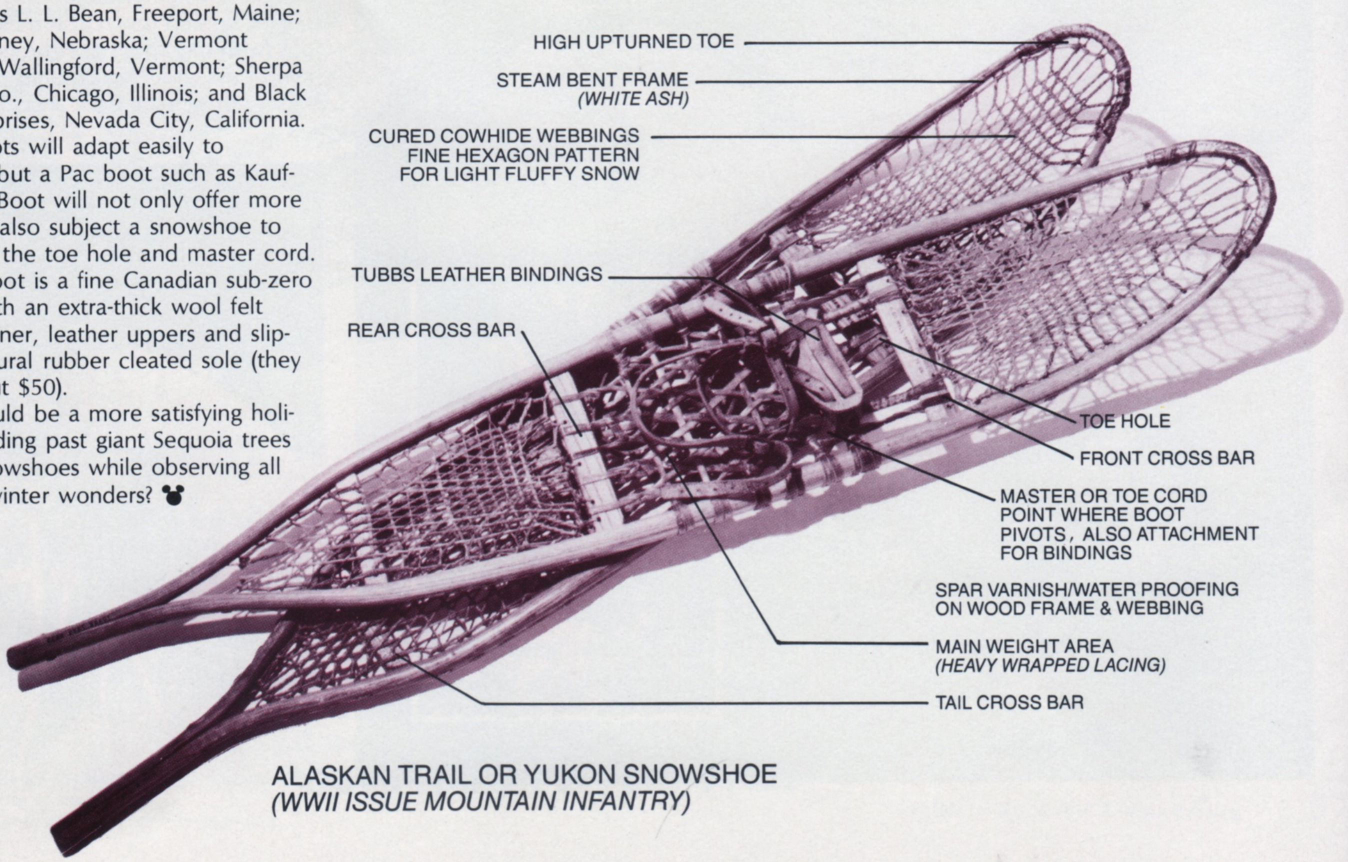
Photography by Max Navarro



Maine or Huron Michigan Snowshoe



Sherpa Snowshoe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TOE HOLE
FRONT CROSS BAR
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SPAR VARNISH/WATER PROOFING ON WOOD FRAME & WEBBING
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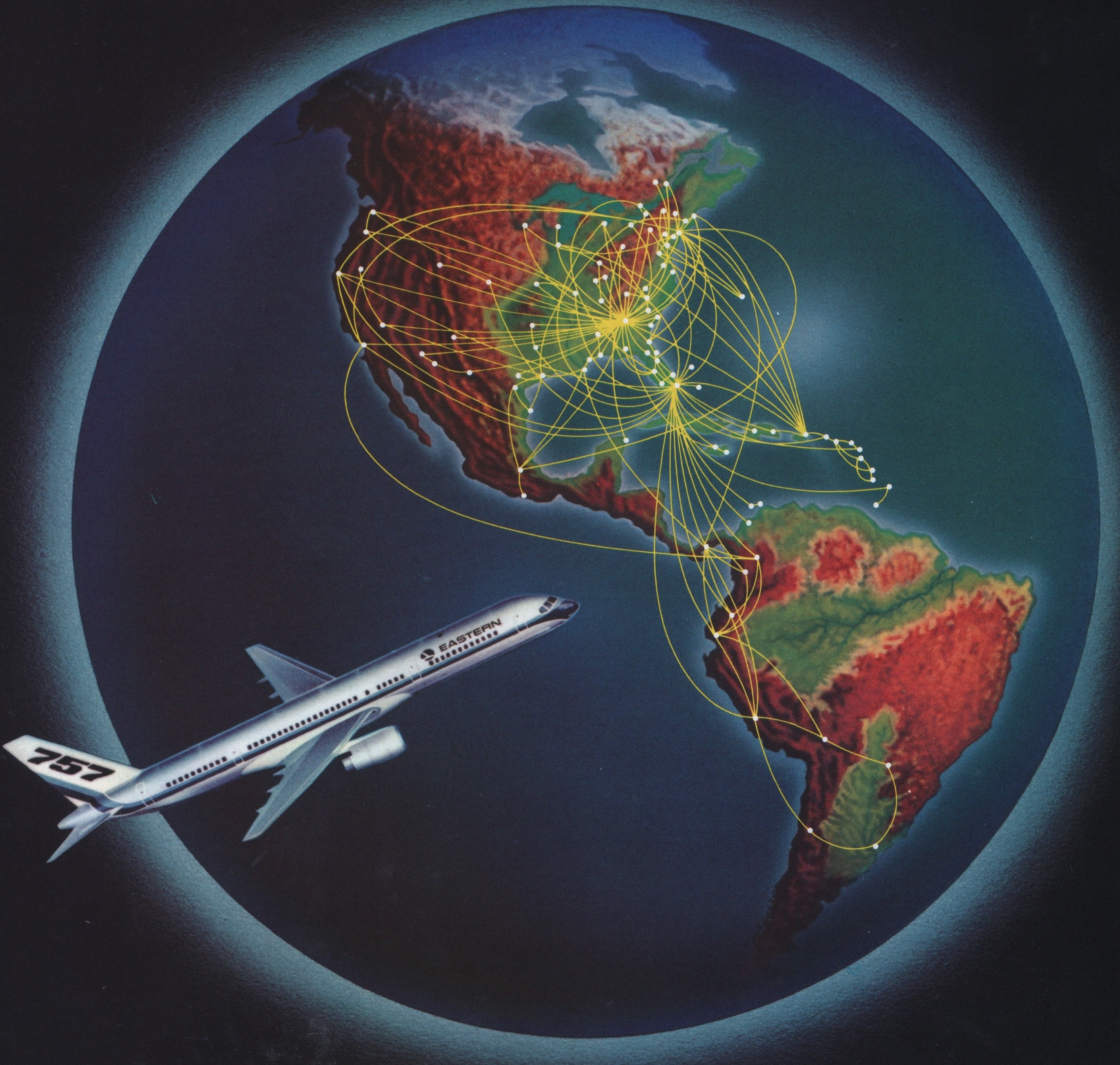

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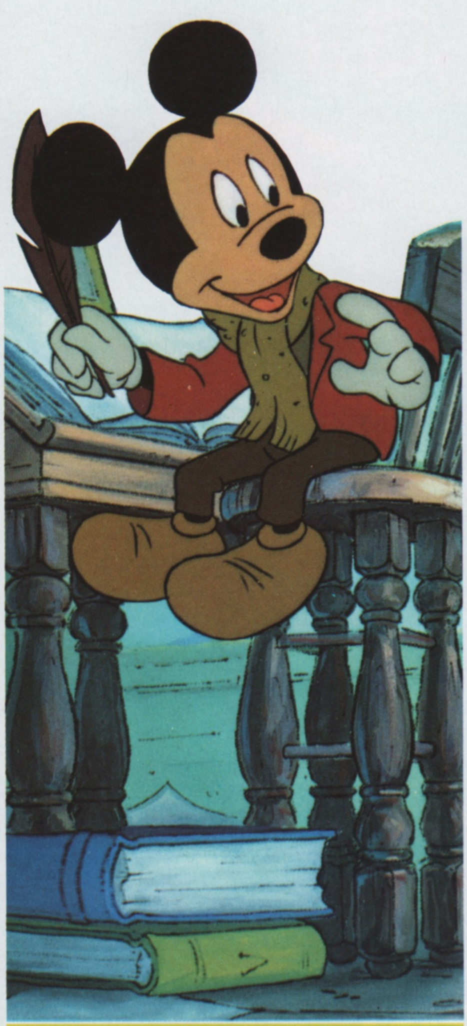
LET'S GO TO THE
MOVIES

The Spirit of Mickey Past: Director Burny Mattinson on "Mickey's Christmas Carol"

by JIM FANNING



It may be Hollywood's most exciting "comeback" venture ever. Mickey Mouse, Walt Disney's beloved animated star who has delighted film and TV fans for over five decades, is returning in an adaptation of Charles Dickens' classic, "A Christmas Carol". Walt Disney Productions' latest cartoon treat lights up theatre screens this coming Christmas.

Such an important project as bringing a star back in style calls for special handling. Burny Mattinson, thirty-year veteran of Disney animation, was asked to provide the required "star treatment" when he was appointed producer and director of *Mickey's Christmas Carol*.

Mattinson began at the bottom of the animation ladder as an *inbetweener*, the artist who does the linking "inbetween" drawings for the key poses drawn by the animator. Soon he became an assistant animator, remaining in that position until, in the early 1970's as Disney began training new animators, Mattinson became a full-fledged animator, beginning with *Robin Hood* (1983). After working on *Winnie the Pooh and Tigger Too* (1974), he moved on to story work contributing to *The Rescuers* (1977), *The Fox and the Hound* (1981) and the forthcoming *Black Cauldron*. It was through scripting *Mickey's Christmas Carol* that Mattinson eventually became an animation director.

Although it is the cheerful spirit of Mickey Mouse that dominates *Christmas Carol* and which is used to convey the Dickensian Christmas spirit of the original story, Mickey shares center stage with Donald Duck, Goofy and other favorite members of Disney's star stable who have also been long absent from new cartoons. It was just this absence that set story man Mattinson's mind whirling.

"*The Simple Things*" (1953) was the last Mickey short made. Disney Productions' short film program died out and the characters weren't exposed to the public except on TV. "I told Ron Miller (Disney president and chief executive officer, and executive producer of *Mickey's Christmas Carol*) that I thought it was an opportune time to get the characters before the public again."

The idea for the proposed featurette was simple yet clever: the Disney characters would portray the characters created by Charles Dickens (Mickey as Bob Cratchit, Donald as Scrooge's nephew, Goofy as Marley's Ghost, etc.). Miller was enthusiastic about the idea and he gave Mattinson the go-ahead.

At this point Mattinson began work on the storyboards, but an essential element was missing. "We didn't have a director assigned to the picture. Somebody needed to tell the animators what to do and assign the scenes, and I just fell into that. Everything happened by a sort of necessity and accident. The whole picture was like having an angel on your shoulder, everything always seemed to work." Mattinson is quick to point out that the concept of casting the Disney characters in the Dickens "roles" did not originate with him. Inspiration for the new featurette came from a Disneyland record album.

The voice of Uncle Scrooge McDuck (who, naturally, plays his namesake, the miserly Ebenezer Scrooge) was provided on that album by actor Alan Young, well known for his role in the popular *Mr. Ed* TV series. Having also served as a writer on the record album version, Young proved to be the ideal choice to portray Uncle Scrooge in the film. "He was born in Scotland," says Burny Mattinson, "and I got a kick out of it because he asked me 'do you want Glasgow Scottish or Edinburgh Scottish accent? In Glasgow they roll the R's more.' "

Even with an authentic accent found for Uncle Scrooge, director Mattinson knew many of the other voices would present a serious problem. With the exception of Clarence "Ducky" Nash who has been Donald Duck's voice since Donald's debut in 1934, all the original actors who did voices for the classic characters have died. This includes Bill Thompson as Uncle Scrooge, Cliff Edwards as Jiminy Cricket, Billy Bletcher as Pete, Pinto Colvig as Goofy, Billy Gilbert as Willie the Giant, and Walt Disney himself as Mickey Mouse.

"We tested so many people," recalls Mattinson. "We were having a very difficult time finding new voices to match the originals and we were getting to the point of animation."

Fortunately, Wayne Allwine, a Disney Studio sound effects editor, was already on hand to supply Mickey's voice. Allwine was trained to do the voice of Jimmy Macdonald, Disney sound effects expert, who had been doing Mickey's voice since the late 1940's when Walt Disney became too busy with supervisory matters to continue in the role.

With Allwine to do Mickey's voice in the handed-down tradition, the angel on Mattinson's shoulder apparently went to work again, for "all the voices started falling into place as we needed them." according to Mattinson. "Will Ryan came along out of the blue and did a beautiful Giant voice for us."

In addition to Willie the Giant, who first appeared in the "Mickey and the Beanstalk" segment of *Fun and Fancy Free* (1947) (and who plays the Spirit of Christmas Present in *Christmas Carol*), the multi-talented Will Ryan also does the voice of Mickey's old nemesis, the villainous Pete (playing the Spirit of Christmas Yet To Come) while Hal Smith portrays Goofy's voice.

Eddy Carroll supplies the voice of Jiminy Cricket as the Spirit of Christmas Past. "Disney's Music Company used different people in the past for their record albums featuring Jiminy," explains Mattinson, "and they recommended Eddy Carroll."

The casting of the voices was only half the challenge for Mattinson and his animation team. Now they faced bringing the old characters back to new animated life. The masters who had animated Mickey Mouse in the 1930's and '40's had either died or retired. The new group of animators, though talented and skilled, lacked the experience of working with the established characters. Many of the young animators had not even been born when Mickey stopped appearing in new films.

Mickey in particular presented a real problem. "Few people can draw a very lovable Mickey," Mattinson observes. "His shape is very difficult. Those ears, for instance. He makes a complete turn from front to side and yet the ears move with the head and actually in silhouette all the time."

There was also the question of design. Mickey's appearance has evolved considerably since his debut in *Steamboat Willie* (1928). He began with a body made of circles which moved weightlessly and with no relation to actual movement. As the art of animation progressed, Mickey's design was altered. Master animator Fred Moore is credited with achieving the most appealing Mickey design, as in, for example, *The Brave Little Tailor*, a 1938 short. Moore gave Mickey a pear-shaped body which was more suited to the caricature of realistic movement Disney was striving for. He also gave more character to Mickey's face.

In 1938, animator Ward Kimball replaced Mickey's button eyes with pupils which were more expressive. Briefly during the 1940's, Mickey's troublesome round ears were replaced by longer, hollowed-out ears like those of real mice. This was apparently going too far, and the famous round ears soon returned. They can be seen in *Mickey's Christmas Carol* as part of his design which is based on the classical "middle-years" look of 1940's *Fantasia*.

Another design-related problem is that, because of Mickey's worldwide popularity, everyone instinctively knows if he's now illustrated just right. For *Christmas Carol*, 24-year-old Mark Henn was able to capture Mickey's elusive character.

"We didn't know who could do Mickey," explains Burny Mattinson. "Nobody wanted to do him because he's a difficult character to do. Mark Henn always wanted to do Mickey. We looked at the animation test he had done and we thought, 'heck, let's give him a chance.' We did and he went with it; he just blossomed. Overnight he was drawing like Freddie Moore."

Fred Moore's intuitive draftsmanship and expert animation of Mickey provided inspiration for Mark Henn, as did the animation of Disney veteran Frank Thomas who had delineated strong Mickey characterization in shorts such as *The Pointer* (1939).

Mark Henn is typical of the group of young artists who animated *Christmas Carol*. Using their own talents to overcome the problem of handling the established characters, they also drew inspiration and guidance from great animation of the past.

The character of Uncle Scrooge presented a unique challenge. Unlike most of the lead characters in the few featurette, Donald's feisty uncle has made only one prior screen appearance, in a 1967 theatrical short, appropriately titled *Scrooge McDuck and Money*. Created in 1948, Uncle Scrooge achieved his great popularity in comic books written and drawn by Carl Barks. With so little previous animation to go by, and even though inspiration was drawn from Carl Barks' portrayal of Uncle Scrooge, Mattinson says that "most of the business and how Scrooge was handled was done by the animators themselves."

Unlike Mickey, who was mainly animated by Mark Henn, Uncle Scrooge appears in so much of the film that his sequences were divided up among the five key animators. Those responsible for animating Scrooge were Dale Baer, Dave Block, Randy Cartwright, Ed Gombert and Glen Keane.

Traditionally, the shy but inherently heroic personality of Mickey Mouse comes across best when he is cast in strong roles, often with literary origins. Think of Mickey as the Brave Little Tailor or as the "giant killer" in *Mickey and the Beanstalk*. Another classic part was in *Thru the Mirror* (1936), where he takes over from Lewis Carroll's Alice. Perhaps Mickey's greatest role is as the Sorcerer's Apprentice in *Fantasia*.

The Mouse's role in *Mickey's Christmas Carol* is certainly in this grand tradition as he displays his "acting" skills in scenes both comedic and poignant. In fact the Dickens' classic is a perfect vehicle for all the Disney characters in that it provides them with roles suited to their well-established personalities. Uncle Scrooge was obviously "born" to play the tight-fisted Ebenezer while Mickey, the original Mr. Nice Guy, is the very image of the timid-as-a-mouse clerk, Bob Cratchit.

"We tried to do it the way the Disney characters would if they were going to put on a show," explains Mattinson. The entire creative staff was most concerned with keeping the characters in their classic mold. "Scrooge is mean and a money-grubbing old soul. But Mickey is kind of put-upon, he'd give you the shirt off his back. Donald is an irascible fellow but good-hearted, all the same. Goofy, of course, is Goofy: being silly, but trying to play it straight."

To organize and consolidate all these elements—story, voices, characterization, the animation itself—and then to pull everything together to form a clear-cut and entertaining cartoon, it is up to the director to serve as leader. When asked to elaborate on the role of the animation director, Mattinson emphasizes the importance of good story work as a prerequisite to directing. As a live-action director gives instructions to an actor based on the script, so the animation director tells an animator how to do a scene based on the story sketch, "which becomes the 'bible' of the picture. It gives you your layout, where the character is going to and from. In a sense, some of the direction is already done in the story sketch. It helped that I worked on the first few storyboards. It gave me a feel for the characters and I tried to convey that to the actors doing the voices and the animators."

Time limitations are of prime importance to the director, especially since the animator has to know how much film footage he is being allowed to animate any given action. "There's a lot of story to tell and we only had 24 minutes to do it. I really think every animation director looks at the storyboard, gets a piece of action and then puts a stopwatch in his hand and acts it out himself."

Once the director knows what he wants, "he conveys it to the animator and to the guy who's doing the voice. Certainly out there with Alan Young, I was just as loud and vocal as Scrooge was when I was giving direction."

"Then if you want to know what else the director does," Mattinson confides, "he complains about the colors not being right, he directs the way the layout should be, he says we need a different kind of shot. Then he says, 'this has to be done over.' He's sort of Mother Hen to the whole herd," laughs Mattinson.

Even while speaking of his role as leader on the project, Mattinson emphasizes the team spirit that prevailed from the start. He feels the return of Mickey Mouse was largely responsible for this spirit of togetherness. "I think everyone involved thought it was the greatest idea," he observes thoughtfully, "because they wanted to see the characters come back. You always say, 'gee, I haven't seen them in a long time.' Maybe you think they're retired or whatever. When you see them alive again and on the screen, you feel, 'hey, they're there!' Old friends back," concludes Mattinson with a smile.

Mickey, Donald and all our "old friends" are indeed back and can be seen in theatres everywhere this Christmas. Brought to new life by young animators dedicated to the tradition of Disney quality and style, Mickey's spirit lives on in *Mickey's Christmas Carol*, directed by Burny Mattinson.

PERFORMANCES
EVERY HOUR
on the
HALF HOUR

WALT DISNEY WORLD'S

It's a World Class Experience

By K.C. Lee

Hardly anyone can ride a "doom buggy" through the Magic Kingdom's Haunted Mansion and not wonder about how the DIsney Imagineers created all those ghosts. And there's scarcely a visitor to Walt Disney World who doesn't wonder whether the meteorites that fill the sky inside Space Mountain really are just projections of chocolate chip cookies, as rumor has suggested.

Inside The World

The "Wonders of Walt Disney World," affectionately known as the Wonders Program, won't necessarily explain those magical phenomena, but it will provide a rare look at a little of what goes on in the never-never land inside WDW that is ordinarily off limits to civilians. For example, guests get a peek at the following:

- Backstage at the Diamond Horseshoe Saloon in the Magic Kingdom.
- The studios where cartoonists draw all those world-famous images of Mickey Mouse and his pals.
- The Central Energy Plant, where WDW engineers operate a prototype solar energy plant.
- The undeveloped wild lands beyond the Magic Kingdom, beyond the resort hotels, where egrets roost and alligators lurk along the banks of the mirror-smooth streams.

The only requirement is that guests have to be students in grades five through ten to sign up.

Education was always an important goal for Walt Disney. The basic idea underlying the development of EPCOT Center was to bring together the country's greatest industrial organizations and thereby hopefully generate still further technological advances. But it also hoped to educate and inform the public, to familiarize people everywhere with unfamiliar cultures from all around the world.

It's The Concept That Counts

With such a philosophy, it was inevitable that WDW, which was already doing a booming business as a playground, would become something of a classroom as well—to initiate a series of "field trips" that would expose youngsters to certain concepts about the visual arts, the entertainment business, natural history and energy—all areas that are particularly well illustrated at Walt Disney World.

Beginning in 1979 the Disney organization began working with educators to define the Wonders Program. Educators articulated the criteria that they believed would encourage them to accredit such an experience. They worked with the Disney staff in the development of the curriculum. And they designed the strategies by which it could be evaluated. Subsequently, teachers, administrators, parents and assorted school-board members analyzed and critiqued the program concepts. Students and small groups tried out the proposed courses. It's been going strong ever since. Once available only during the school year, the Wonders Program was extended in 1983 to the summer months as well.

Getting Creative

There are four distinct courses. In the Creative Arts section, young people learn what constitutes good design and look at the Magic Kingdom and EPCOT Center in terms of environments full of art. Then they go into the Vacation Kingdom and examine the details that corroborate the concept, everything from sign design and architecture to window display. An instructor may point out how buildings are painted to look antique, even though they really are not, and explain how and why the structures on Main Street are scaled to look larger than they actually are.

Back in the Disney classroom once again, a Disney character artist tells "students" what he does at Walt Disney World. He discusses the basics of animation, draws a character or two—and explains the particular combination of circles and ovals that youngsters can use to do it, too: "Quite a few of them sketch pretty good Mickeys, even their first time," says artist Don Williams. Throughout the program, instructors refrain from making comments on the student's talent (or lack thereof) and instead encourage the young people to let their own imaginations be their guides.

In the Entertainment course, students learn the five C's of being a successful performer—courage, consistency, curiosity, confidence and creativity.

Students visit the Diamond Horseshoe Revue, and afterwards go backstage to learn about the skills involved in being a stage technician, see the cast's dressing rooms, and talk to the performers.

WONDERS PROGRAM

The World Of Nature

In the aptly named Ecology course "The Wonder and Beauty of Our World," there's a film about the Florida ecosystem, and students practice the observation skills they'll need to appreciate wildlife when, later—equipped with binoculars—they travel to Walt Disney World's wilderness conservation area, a stunningly beautiful cypress swamp. The intense development of the 43-square-mile property that is Walt Disney World has forever reserved 7,500 acres for animals and birds. On Discovery Island, which students also visit, there are endangered species from all over the world.

In the course "The Energy that Runs Our World," experts talk about the changes that have taken place in man's use of energy from the day of the steam train to that of the linear induction motors that power the WEDway PeopleMover (a prototype for mass transit). Then students go backstage to visit the Central Energy Plant, where solar energy is already being produced for everyday power needs.

Engineers also explain the computerized monitoring system, WDW's energy budget, and alternate energy sources like waste heat generators.

An Experience Worth Recording

No matter what the specific Wonders Program, each student gets a Polaroid OneStep camera and a roll of film with which to record his or her experiences (and share them with family and friends back home). There's also an activity book with ideas for long-range projects at home. Even before arrival at WDW, students are sent a text that includes information about what they'll see and do in the program. There are never more than 15 young people per instructor.

As for the instructors themselves, they are all Walt Disney World employees working in a field related to the subject about which they teach; they all have college degrees (some have Master's degrees in education) as well as prior teaching experience.

And The Feedback's Great

Youngsters frequently write thank-you notes to their instructors. "Being in the Wonders Program was one of the most interesting and exciting times in my life," reports one child.

"It is more than a Sesame Street—it is a three-dimensional, live-in experience in seeing, touching, tasting, hearing and smelling—comparable to on-the-job training," explained one school superintendent.

Looking To Tomorrow

Adults write, "I am aware that your staff has geared the program to the student at this time, but could you let me be among those lucky 'kids?' "

That may be possible in the future. And several new related programs that may eventually involve individual adult visitors have been discussed.

And in an age of shrinking school budgets and rising class size, the Wonders Program may be offering a model for the future. State school superintendents agree. As one wrote just after the program was inaugurated in 1979, "It is my hope that this pioneering effort will portray to other industries a model for further expansions of the campuses of America's public schools. Educators have the expertise for providing educational experiences; they need the participation of all segments of society to actually make the delivery." It's a challenge to "the creative centers of American industry" that would have pleased Walt Disney very much.

Cost of the Wonders Program is $45 ($5 less per person for groups of 15 or more). That includes instruction, the books, course materials and equipment, the 6½-hour field trip, the use of a Polaroid OneStep camera, film and lunch. Because the program is so widely respected, many schools grant excused absences to students who participate during the school year. Youngsters in grades five through ten seem to respond most favorably to the program, but some older teenagers with particularly strong avocational interests may also enjoy the program if they accept the fact that younger children will be there, too. By the same token, some nine-year-olds with fifth-grade interests, reading levels, and learning capabilities may also enjoy themselves. The program has also been quite effective for gifted and handicapped children; deaf students who lip read have successfully participated; and blind students could easily enjoy all but the art program. "I am usually able to make the point," says Mike Peck, "that no matter what level a person is on, each one enjoys things on a different level. In the beginning of each class, I point out the interesting things about each student so that the kids can appreciate each other as well."

For more information, write Wonders of Walt Disney World; Box 40; Lake Buena Vista, FL 32830.

WALT DISNEY PRODUCTIONS HIGHLIGHTS

DISNEYLAND HOTEL

Sgt. Preston's Yukon Saloon is about to be an even bigger source of fun at the Disneyland Hotel, because it will hold more than twice as many people by the end of the year. A new kitchen will supply hearty eats, and all the Klondike characters will perform their frantic antics on a larger stage with new lighting effects. The expansion is scheduled to be completed in time for a gala New Year's Eve Party.

CHRISTMAS HOLIDAYS SPARKLE AT WDW AND DISNEYLAND

Daily holiday performances of a Christmas Spectacular in the forecourt of Cinderella Castle will delight guests this year in the Walt Disney World Magic Kingdom in Florida. Santa's sleigh will glide through the air, and colorfully costumed singers and dancers will recreate the mood of Yuletides past, beginning Dec. 17. In true Currier and Ives style, Disney characters will present a story based upon the familiar Scrooge theme.

The Magic Kingdom itself will be decorated in the holiday spirit, with Christmas music adding to the happy atmosphere.

During the holidays, Disneyland Park in California will offer a festive cavalcade, "Fantasy on Parade," plus special musical entertainment and extended operating hours.

Aromas of pine and chocolate will permeate the air, and all the lands in the Park will be decorated in bright, Christmas colors complementing the giant white tree in Town Square.

NEWS FROM THE DISNEY CHANNEL

Recently the Disney Channel signed a major affiliation agreement with Group W Cable, Inc., the third largest Multiple Systems Operator. With this addition of Group W Cable systems, the Channel has access to cover over six million subscribers, and is carried by 942 systems in 50 states.

This fall and winter will see the premiere of several programs on the Disney Channel. Viewers will be treated to the adventures of two internationally renowned cartoon characters: "Lucky Luke," a devil-may-care cowpoke, who roams the wild west, and "Asterix," the courageous Gaul living in the year 50 B.C. The films were acquired, with exclusive U.S. pay-TV rights, from the Paris-headquarted Dargaud Editeur.

Also debuting are the series: "Coming On," "Five Mile Creek, "The Edison Twins" and "Donald Duck Presents." From the familiar name of executive producer Jack Linkletter, comes the original program series, "Coming On!" The show travelled to 24 college campuses nationwide to showcase our country's top collegiate entertainment talent.

Movies for the 1983-84 season will include "Tex," "Night Crossing," "The Absent Minded Professor" and "Babes in Toyland." Other additions: a sports special series from Warren Miller; a mini-series on Benjamin Franklin and the continuing historical series, "Disney Salutes."

PERSONAL COMPUTER SOFTWARE TO BE OFFERED BY DISNEY

Mickey Mouse has entered the computer age in the first Disney personal computer software program, "Mickey In The Great Outdoors," designed exclusively for Atari Home Computers. The program is just one of over 50 software programs Disney is introducing this year as part of its new line of Walt Disney Personal Computer Software. Disney has entered into contracts with Atari, Texas Instruments, Radio Shack, NEC and Panasonic to produce diskettes, cassettes and cartridges for consumer and educational use.

HOME VIDEO "WRAPPED & READY TO GIVE" CHRISTMAS SALE

Giving is easy this Christmas! You can add to the home video library of your children, friends or relatives this year with pre-wrapped gifts of favorite Disney films including: "Tron," "The Black Hole," "A Walt Disney Christmas," "Kids is Kids," and "The Adventures of Chip 'n' Dale." "Dumbo" is the perfect gift for kids of all ages, available at $39.95. Each boxed gift is topped with a golden limited-edition Mickey Mouse collector's Christmas ornament as your gift. Available at your local home video stores.

Walt Disney Home Video
DUMBO
BLACK HOLE
Christmas
KIDS IS KIDS
On Vacation with Mickey Mouse and Friends
THE ADVENTURES OF CHIP 'N' DALE
Season's Greetings
TRON
$39.95
Season's Greetings from Walt Disney Home Video

EPCOT CENTER EXPANSION ON SCHEDULE

A related story elsewhere in this issue hails the October opening of Epcot Center's latest pavilion, HORIZONS, sponsored by the General Electric Company. Ground was also broken on the Morocco Pavilion of World Showcase. In addition, a contract was negotiated with United Technologies Corporation to present "The Living Seas" pavilion.

"The Living Seas" attraction will feature the largest man-made tropical reef environment in the world, created in a 5.7 million gallon tank 24 feet deep and 200 feet in diameter. Visitors will have an unobstructed view of undersea life as they ride through a tunnel of clear acrylic inside the huge tank. A lifelike coral reef in the tank will be home for more than 3,000 fish and marine animals. The pavilion is scheduled to be completed by October, 1985.

SPORT GOOFY TENNIS TELEVISION SPECIAL

A Disney television special commemorating the national and international Sport Goofy Junior Tennis Championship will air this winter. The production was filmed entirely in Walt Disney World, site of the International Tennis Federation/Sport Goofy World Junior Tennis Championships for players aged 14 and under. Watch for scheduling in your daily newspaper TV guide.

"THE RESCUERS"

In the summer of 1977, Walt Disney Productions first released "The Rescuers," a fully animated film which introduced four new members of DIsneyland's family of colorful cartoon characters. Those who missed the movie in 1977 will have a chance to see it during the Christmas season or to get reacquainted with those four wonderful characters.

Two of them, Bernard and Bianca, are adorable mice who set out to save a kidnapped orphan named Penny from the clutches of the villainess Madame Medusa. Orville, a one-bird albatross airline, has a lot of trouble simply getting off the ground, but manages to be an important figure in the search and rescue mission of the little girl.

Evinrude, the fourth creation, is a determined dragonfly, whose rotary power propels the intrepid mice to a Louisiana swamp hideout on a leaf boat.

"The Rescuers" uses the vocal talents of many stars of stage, screen and radion including Bob Newhart, Eva Gabor, Geraldine Page, Jeanette Nolan, Joe Flynn, John McIntire, Jim Jordan and Pat Buttram. Bob Newhart made his Disney debut as the voice of the mild, but stalwart Bernard.

Composer Artie Butler's arrangement and score, along with songs by Carol Connors, Ayn Robbins and Sammy Fain, set the mood for the intriguing story. It was taken from two books by Margery Sharp, "The Rescuers" and "Miss Bianca."

The entire family will enjoy the reissue of this suspenseful film this holiday season.

Travel and Interviews fill 1983 Park Ambassadors busy schedules

Cynthia Pleasant
Walt Disney World

A special presentation to Sally Ride, the first woman astronaut, was no doubt one of Cynthia Pleasant's highlights of her past year as Walt Disney World Ambassador.

According to Cynthia, her year's experiences included a spiritual reward when she visited the unfortunate children who must struggle to survive from day to day. Because of their brave smiles, Cynthia resolved to be more thankful for her own good health and fortune.

Cynthia was witness to the exciting growth of Epcot Center where she granted numerous interviews to mixed media. Promotional tours throughout the U.S. also kept her busy representing the Disney organization on radio and television.

Cynthia is 24 years of age and the daughter of Robert and Janie Pleasant.

Mindy Wilson
Disneyland

Disneyland's 1983 Ambassador to the World, Mindy Wilson, 26, has also experienced an exciting year. She has traveled to Australia and New Zealand, to the opening of Tokyo Disneyland and to the 1983 Calgary Stampede in Calgary, Canada. Mindy has attended State Fairs in Albuquerque, Oklahoma City and Dallas where the Disneyland Park's World Champion Percherons have been on exhibit. In addition, Mindy has represented the Park in a myriad of community affair events. She hosted such noted guests as Prime Minister Muldoon of New Zealand, the Rose Bowl teams and Mrs. Walt Disney.

Mindy is the daughter of Mr. and Mrs. Warren Wilson of Mission Viejo, California, and began her career at Disneyland in 1980 as a merchandising hostess and Tour Guide. She hopes to pursue a career in employee relations.

As this magazine went to press, the 1984 Park Ambassadors to the World were in the process of being selected—to be announced in a later issue.

Club Benefits, Vacation Adventures, and Special Values

MAGIC KINGDOM CLUB VALUES

As a member of the Magic Kingdom Club, you and your family can save money on specific vacation plans both in California and Florida, not to mention reduced rates for car rental, hotels, and much more. Let 1984 be your year to use your Membership Card and share in the values of being a member. The Magic Kingdom Club offers you over 25 years of travel expertise and can help you break away from routine packaged tours and enjoy a Disney Time of Your Life Vacation, *PLUS* a real break on other expenses. The magic begins when you show your Magic Kingdom Club Membership Card. You'll receive discounts on:

CAR RENTAL

National Car Rental will honor your Club Membership Card with a 10% discount on all car rentals, whether you're on an all-inclusive vacation plan or just need a car to rent. Just call 800-CAR-RENT. In Canada, call collect (612) 830-2345.

CLUB PRICES ON PASSPORT TICKETS

WALT DISNEY WORLD IN FLORIDA

As members of the Magic Kingdom Club, you and your family are entitled to special prices on Three-Day and Four-Day World Passports for Club members—the lowest prices available. Add the discounts available to you and your family because you are Club members, and the special values become truly outstanding.

THREE-DAY WORLD PASSPORT

The single price includes three days' admission to and unlimited use of adventures and attractions in both the Magic Kingdom and Epcot Center, as well as use of the transportation system throughout the Walt Disney World Vacation Kingdom. This ticket does not have to be used on consecutive days and is good indefinitely.

	General Public	**Club Members**
Adult	$40.00	**$37.00**
Junior (ages 12 through 17)	$38.00	**$35.00**
Child (ages 3 through 11)	$32.00	**$29.00**

FOUR-DAY WORLD PASSPORT

The one price includes four days' admission to and unlimited use of adventures and attractions in both the Magic Kingdom and Epcot Center, as well as use of the transportation system throughout the Walt Disney World Vacation Kingdom. It is good indefinitely and doesn't have to be used on consecutive days.

	General Public	**Club Members**
Adult	$50.00	**$46.00**
Junior (ages 12 through 17)	$47.00	**$43.00**
Child (ages 3 through 11)	$40.00	**$36.00**

HOTELS

Did you know that over 400 participating Howard Johnson's Hotels and Motor Lodges nationwide offer a 10% discount to Magic Kingdom Club Card holders? For reservations call toll-free by dialing 800-654-2000. In Eastern Canada, call 1-800-268-4940; from Toronto call (416) 363-7401.

PASSPORTS

Club members receive a discount on Passports to Disneyland and Walt Disney World.

CLUB PRICES ON PASSPORT TICKETS

DISNEYLAND IN CALIFORNIA

If you and your family are planning a vacation at and around Disneyland in Southern California, don't forget that it pays to be a Magic Kingdom Club member on the West Coast, too.

PASSPORT TO DISNEYLAND

The special Club prices include one day's admission and unlimited use of Disneyland adventures and attractions (except Arcades).

	General Public	**Club Members**
Adult	$13.00	**$12.00**
Junior (ages 12 through 17)	$11.00	**$10.00**
Child (ages 3 through 11)	$ 9.00	**$ 8.00**

Remember, these Club prices are not available to the general public. Present your Magic Kingdom Club Card at any main entrance ticket booth. Parking is $1 per car. All prices and ticket media are subject to change without notice.

CRUISES

We'll help you cruise. Carnival Cruise Lines now offers Magic Kingdom Club members a fabulous seven day cruise to Mexico at a reduced rate. You can also choose from 3-day, 4-day or 7-day cruises aboard Norwegian Caribbean Lines. Or, enjoy the best of both worlds by spending half your time in the Walt Disney World Vacation Kingdom and the other cruising the Caribbean. There are several plans available. Consult your Magic Kingdom Club Travel Center for specifics.

WORLD SHOWCASE TOURS

Let us plan your trip to Morocco, Hawaii, the Orient...your Magic Kingdom Club Membership Card starts the fun. Consult your Magic Kingdom Club Travel Center.

Advance planning of six months minimum assures you the best choice in accommodations and travel arrangements. So, now is not a moment too soon to plan your vacation.

Magic Kingdom Club Travel Center

(West) P.O. Box 4180
Anaheim, CA 92803
(714) 520-5005

(East) P.O. Box 600
Lake Buena Vista, FL 32830
(305) 824-2600

WALT DISNEY WORLD VACATION KINGDOM

IN FLORIDA, YOUR MAGIC KINGDOM CLUB MEMBERSHIP OPENS THE DOOR TO 27,400 ACRES OF FUN AND ENTERTAINMENT!

Located just 20 miles southwest of Orlando, Florida, Walt Disney World is the vacation spot of a lifetime. It can't be done in a day, so make your plans to stay! You can opt for a World Vacation Plan, pay one price and for a specified number of days, you're entitled to deluxe accommodations at a Walt Disney World resort hotel or villa, and breakfast, lunch and dinner at a wide variety of restaurants in Walt Disney World. Also included is admission and unlimited use of the attractions in the Magic Kingdom and Epcot Center, use of the recreational facilities and the transportation system within Walt Disney World during your stay. As an example, a family of four could enjoy a garden-view room at the Polynesian Village Resort Hotel with all the extras for $1,686 for five nights! That's a little over $400 for each person for five nights.

There's a plan for camping too. Our Fort Wilderness Campground will warm your hearts...offering a variety of facilities and services including a cafeteria, snack bar, petting farm, a beach and even a marina! A family of four would pay from $589 for four nights for campgrounds that compare favorably with some of the most beautiful in the national parks...and the best part is that you're inside Walt Disney World. If you don't own a recreational vehicle, you can rent a mobile home or trailer that includes maid service, color TV and air conditioning. You'll want to come back again and again.

Continued

Club Benefits, Vacation Adventures, and Special Values

There are a handful of other travel plans that are both convenient and costwise and your Magic Kingdom Club Membership Card opens the door. For example, the Village Holiday plans offer the advantages of being right on the property and the savings of staying in one of the hotels at Walt Disney World Village Hotel Plaza—the Howard Johnson's Resort Hotel, The Hilton, Viscount Hotel, the Hotel Royal Plaza and the new Buena Vista Palace. Remember, each plan includes accommodations, admission and unlimited use of attractions in the Magic Kingdom and Epcot Center, unlimited use of the transportation system within the Walt Disney World Vacation Kingdom, a selection of dining and recreation coupons and shuttle service between your hotel and the Magic Kingdom or Epcot Center. Three, five and seven-night plans are available. A family of four, for example, would pay between $725 to $891 for five unforgettable nights.

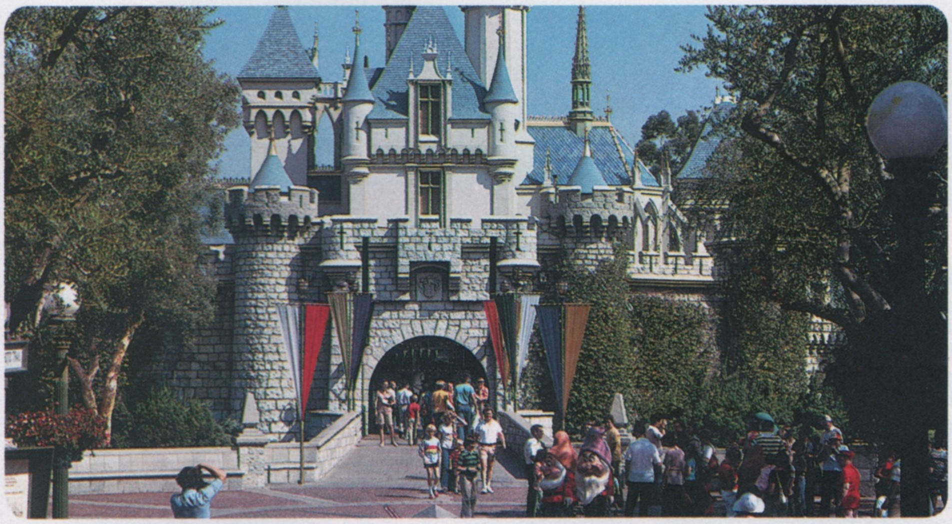
Staying just a short distance outside the main entrance to Walt Disney World enables you to enjoy even greater savings. The Magic Kingdom Club Family Getaway is available in three, five and seven-night plans. Accommodations include rooms at the Howard Johnson's Florida Center, the Holiday Inn East, the Quality Inn-High Q, the Sheraton-Lakeside Inn, Sheraton World or the Orlando Marriott plus unlimited enjoyment of attractions and admission to Epcot Center and the Magic Kingdom, use of the transportation system within the Walt Disney World Vacation Kingdom…plus a lunch coupon for those staying five nights. Depending on the season, a family of four would pay from $283 for three nights.

Other exclusive Club benefits provide members with terrific savings at River Country, that most delightful of all swimming holes, and Discovery Island, a garden spot for exotic plants and birds. And Magic Kingdom Club golfers now receive $5.00 off the general public rates on the Palm, Magnolia and Lake Buena Vista courses.

And remember, you receive a 10% savings on posted room rates at the Walt Disney World Village Hotel Plaza too. Just show your valid Club Membership Card when you register at any of the hotels listed. (Note: This does not apply if you're already using a Magic Kingdom Club vacation plan.)

We've just provided you with a few incentives to plan your vacation now…so get your calendar, pencil and paper and plan your 1984 vacation NOW. Remember…OUR KINGDOM IS YOUR KINGDOM…your Club membership makes all the difference!

…OR, IF CALIFORNIA IS YOUR CHOICE…



DISNEYLAND

"The Happiest Place on Earth"

IN CALIFORNIA, the dress is casual, the livin' is easy, and your Magic Kingdom Club membership is your passport to family entertainment, recreation and travel!

For Magic Kingdom Club members and their families, Disneyland represents a world of exciting entertainment and exclusive leisure-time values. Whether you visit Disneyland for the day with the Passport ticket or take advantage of an exciting Family Vacation Plan, all the magic you can imagine awaits you. Prices vary depending on where and how long you stay, but in *all* cases, Club members pay less than if they purchased a similar plan through a travel agent. The hotels available on the plans include some of the best in the Anaheim area: the Disneyland Hotel; Anaheim Marriott Hotel; Quality Inn; Emerald of Anaheim; Howard Johnson's; Hyatt Anaheim; Grand Hotel; Hilton At The Park; Conestoga Hotel; Jolly Roger Inn; Sheráton Anaheim; Quality Inn; Doubletree Hotel. In addition, extra savings are realized when staying at a dollar-wise selection of hostelries comprising the Concord Inn; Cosmic Age; Inn of Tomorrow; Town and Country Inn and Ramada Inn, with substantially reduced rates in the off-season (April 4 through May 16, and September 6 through December 15).

Try a two-day Family Getaway, a three-night Park Holiday, a four-night Disneyland Adventure or a five-night Fantasy Vacation...there are plenty of extras included. Each plan includes two days' admission to Disneyland and unlimited use of adventures and attractions (except Arcades), transportation between your lodgings and Disneyland and a selection of coupons for meals and other recreational opportunities such as Knott's Berry Farm, Universal Studios Tour, San Diego Zoo, Sea World, San Diego Wild Animal Park, and more. As an example, for four nights, a family of four would pay from $303. And, if you combine your Magic Kingdom Club Disneyland plan with a two-night San Diego Spree, you have a real world-class vacation. San Diego is located 90 miles south of Anaheim, is home to the original Sea World and the San Diego Zoo, which is the best zoological park on the planet; plus it's only a hop, skip and a jump from colorful old Tijuana, Mexico. The Magic Kingdom Club San Diego Spree plan gives you your pick of these attractions and others, plus two nights' deluxe accommodations at some of the city's most attractive hostelries. Prices begin at $79 per person based on double occupancy.

Whether you're only on a Passport visit or an entire vacation package, Disneyland is a world of its own—alive with music, color, fantasy and fun. Discover the charm of Main Street, lure of Adventureland, excitement of Frontierland, thrills of Tomorrowland, and the joy of the new Fantasyland. Incidentally, the Alice in Wonderland attraction has been completely redesigned and will open in the new Fantasyland in the Spring of 1984!

Disneyland is open Wednesday through Sunday during the Fall, Winter and Spring seasons. Extended operating hours are in effect during the holiday periods and during the Summer, Disneyland is open every day with extended operating hours.

The best accommodations will be yours to enjoy if you plan your vacation ahead of time. Remember, too, that your Magic Kingdom Club membership assures you of special reduced prices on Passport tickets to the Park, the best price on Magic Kingdom Club Family Vacation Plans, *and* nightly discounts on accommodations at the Disneyland Hotel and Howard Johnson's Motor Lodge.

NOW, AREN'T YOU GLAD YOU'RE A MEMBER?

A Dickens of a package for this holiday season.

WALT DISNEY PRODUCTIONS'
THE RESCUERS

WALT DISNEY PRODUCTIONS PRESENTS
THE RESCUERS
TECHNICOLOR® RELEASED BY BUENA VISTA DISTRIBUTION CO., INC.
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HOME sweet HOME

And the all-new animated featurette.
MICKEY'S CHRISTMAS CAROL

WALT DISNEY PICTURES PRESENTS
MICKEY'S CHRISTMAS CAROL AN ALL-CARTOON FEATURETTE MUSIC COMPOSED AND CONDUCTED BY IRWIN KOSTAL
TECHNICOLOR® RELEASED BY BUENA VISTA DISTRIBUTION CO., INC. © 1983 WALT DISNEY PRODUCTIONS

COMING TO THEATRES EVERYWHERE THIS CHRISTMAS.

MOVING??? Send us your new address, plus label below.

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